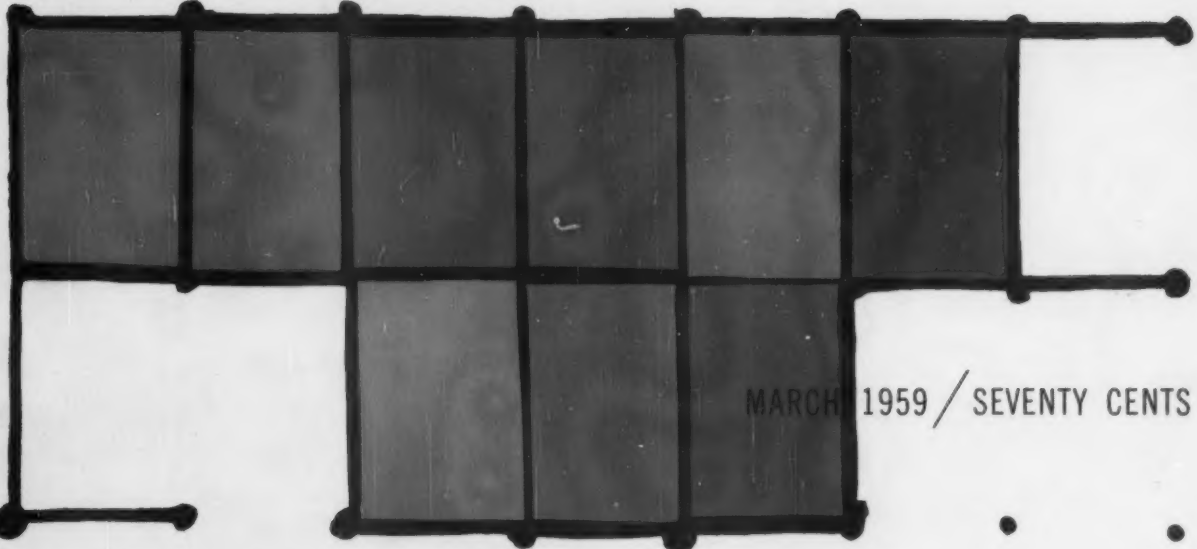




SCHOOL ARTS

The Role of Art in Home and Community Life



MARCH 1959 / SEVENTY CENTS



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Member, Educational Press Association of America, Audit Bureau of Circulations.

Our cover is by Theresa Montuore, student of the Parsons School of Design, New York City, one of America's leading art schools.

VOLUME 58, NUMBER 7 / MARCH 1959

D. KENNETH WINEBRENNER, Editor
Professor of Art, State University College for Teachers at Buffalo

ROBERT SQUERI, Assistant Editor

CLEMENT TETKOWSKI, Assistant Editor

RITA A. FRITSCH, Editorial Secretary

Send all editorial mail to 400 Woodland Drive, Buffalo 23, New York

Send all business mail to Printers Building, Worcester 8, Massachusetts

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SUPPORTING MEMBER, NATIONAL ART EDUCATION ASSOCIATION

SCHOOL ARTS

the art education magazine

The Role of Art in Home and Community Life

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using this issue

A number of articles in this issue stress the relationship of art to the home and community, and help us realize that art is not always confined to a museum wall. Elliot Eisner shows us how his students use Imagination in Materials, page 5; and Ben Steinzor, page 11, gives us an introduction to pottery making. The late Ralph Pearson discusses texture in relation to design on page 31. Highlights of the two national art education conferences being held this year are presented on page 34. Julia Schwartz discusses continuity in the art program, page 47. Alice Baumgarner writes on the extra duties of the art teacher, page 51. Who really owns a child; parents, society? Should the child have some say about his own future? See the editorial.

NEWS DIGEST

Institute of Fine Arts in New Home New York University's Institute of Fine Arts has just occupied the James B. Duke House at 1 East 78th Street, near the Metropolitan Museum. The 32-room mansion was the gift of the Duke family. Nearly 100 graduate students of fine arts will carry on work there.

Michigan State Has New Art Building Thanks to a grant of \$1,500,000 from the Stanley Kresge Foundation, Michigan State University art department is in a new brick and glass building overlooking the Red Cedar River. Howard Church, head of the art department, has invited your inspection.

Catholic University Workshops Plans Re-evaluating Art in Education will be the theme of the Catholic University art workshop, Washington, June 12 to 23. Those two famous nuns, Sister Mary Corita and Sister Magdalen Mary, return to conduct workshops, together with Norman Laliberte and a distinguished staff. Dr. Ralph Beelke and Dr. John Lembach, well-known to art educators, will be among the speakers.

International Exhibit at Columbia The international exhibit assembled by INSEA, The Art of Adolescence, was presented in the first American showing at Columbia University during February. The newly designed studios and workrooms of the Department of Fine and Industrial Arts were opened for the inspection of visitors and received favorable comments.

Syracuse Symposia Dates Announced The third symposium on creative arts education will be held at Syracuse University on July 28-30. The symposium conference may be taken for one credit hour. Information may be obtained by writing to Dr. Michael Andrews, 32 Smith Hall, Syracuse 10, N. Y.

University of Illinois Conference A one-day conference in art education for Illinois teachers will be held on April 4 in connection with the 1959 Festival of Contemporary Arts.

New York State Meeting Announced The tenth annual New York State Art Teachers Association convention will be held in Binghamton from April 30 through May 2. The theme, Art Is All Around Us, will be featured in workshops and general sessions. Frann O'Connor is the hard-working president.

Contemporary Crafts Museum Exhibit Contemporary French Tapestries are on exhibit at the Museum of Contemporary Crafts, New York, together with jewelry of Irena Brynner.

Duke mansion now houses Institute of Fine Arts, New York.



Michigan State's art department has this new fine building.



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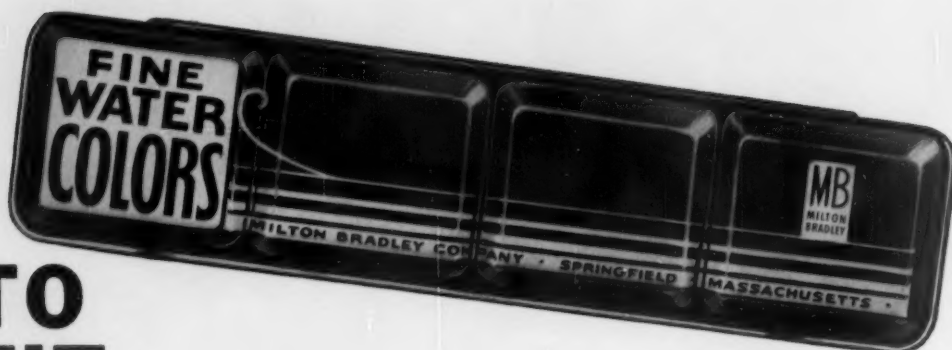
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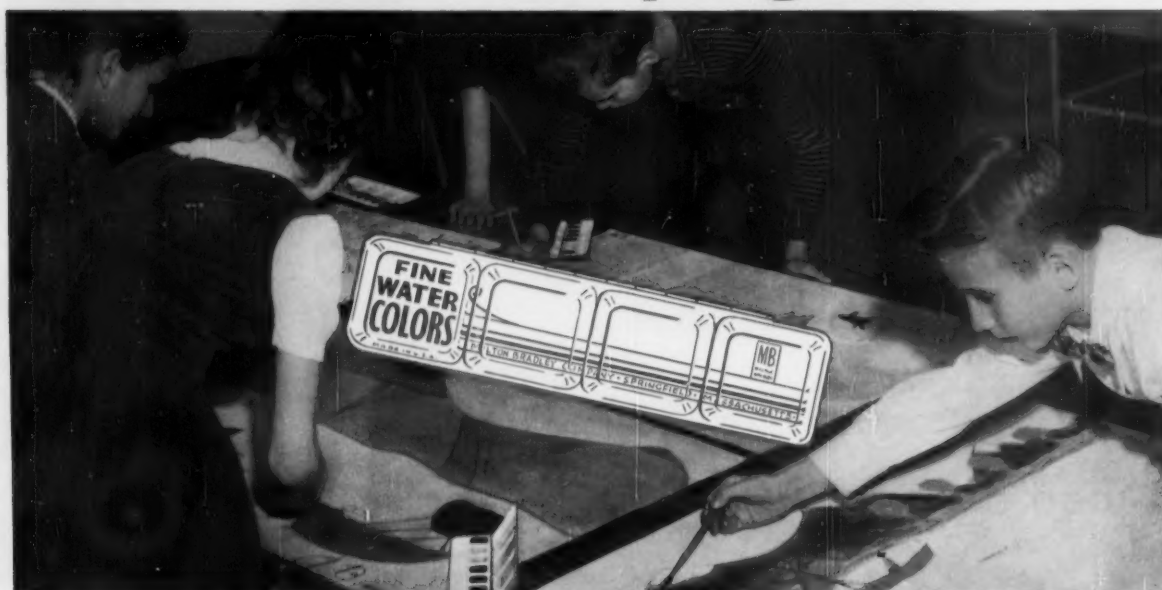
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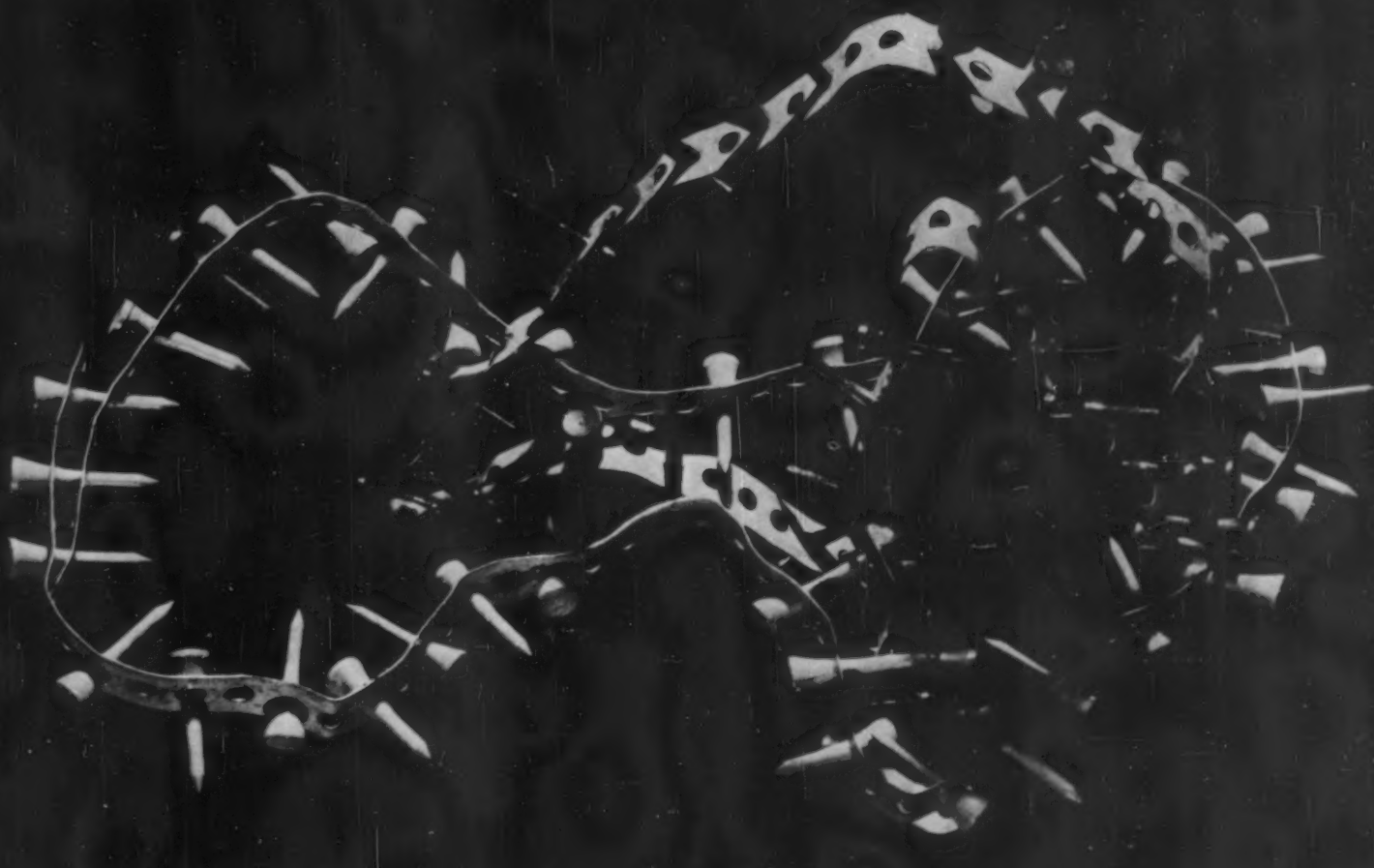
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ALL PHOTOGRAPHS BY JIM TAYLOR

Bill Kozel, 14, constructed this graceful and flowing visual structure, using a band of galvanized metal with golf tees.

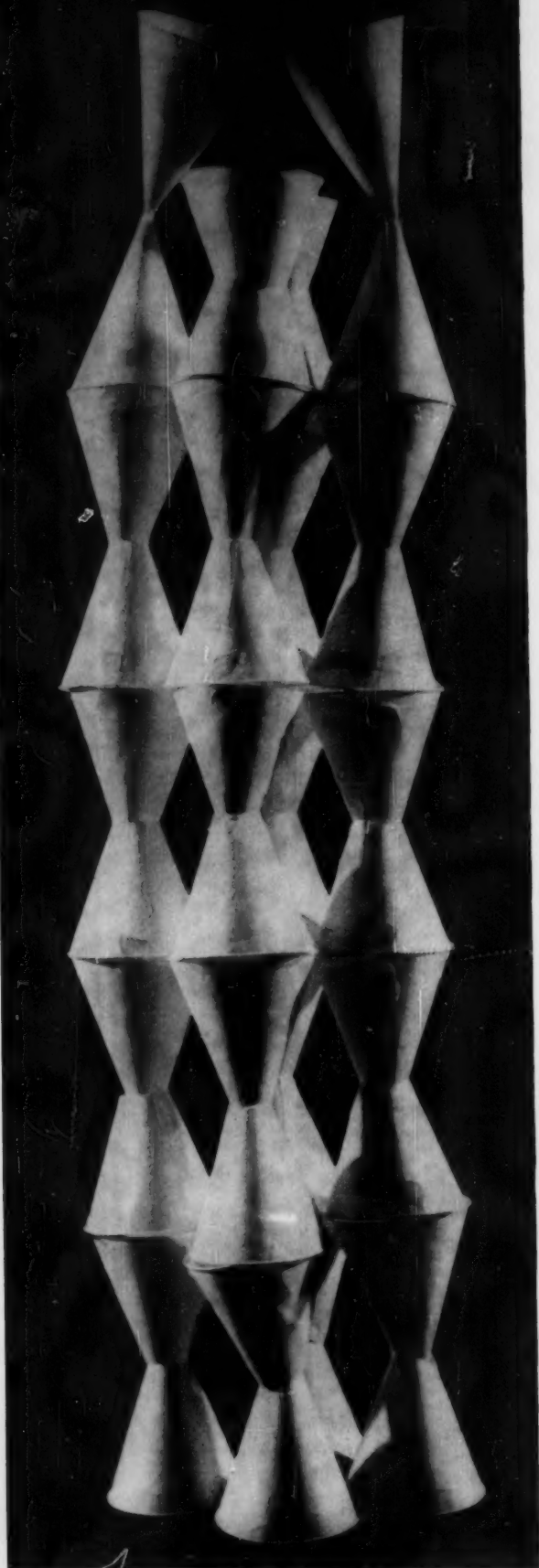
IMAGINATION AND MATERIALS

Elliot Eisner

The structural potential of materials is explored in a diversified manner by a group of high school students. Imagination and ingenuity play a major role in the construction of the structures shown.

If one views education as a process rather than a product, then education can never become a static thing that is achieved. It is rather something that is constantly in the state of becoming. Art education, if one accepts the foregoing assumption, is a means by which man utilizes his unique capacities in the process of fulfilling himself. Art education becomes intellectual-emotional experience which makes unique contributions to the total educative process. The pupils who constructed the structures on these pages could

only have such experiences in the realm of art. Art becomes the means for their personal expression, but it also becomes a new aspect of their experience. A dichotomy is often made between art as expression and art as experience. Such a separation is artificial. If one utilizes his expressive impulses to create, his creations become new experiences for him. As his expressions vary and deepen his experiences also vary and deepen, and through his expressions he experiences a world that is new, not only for him but for all who



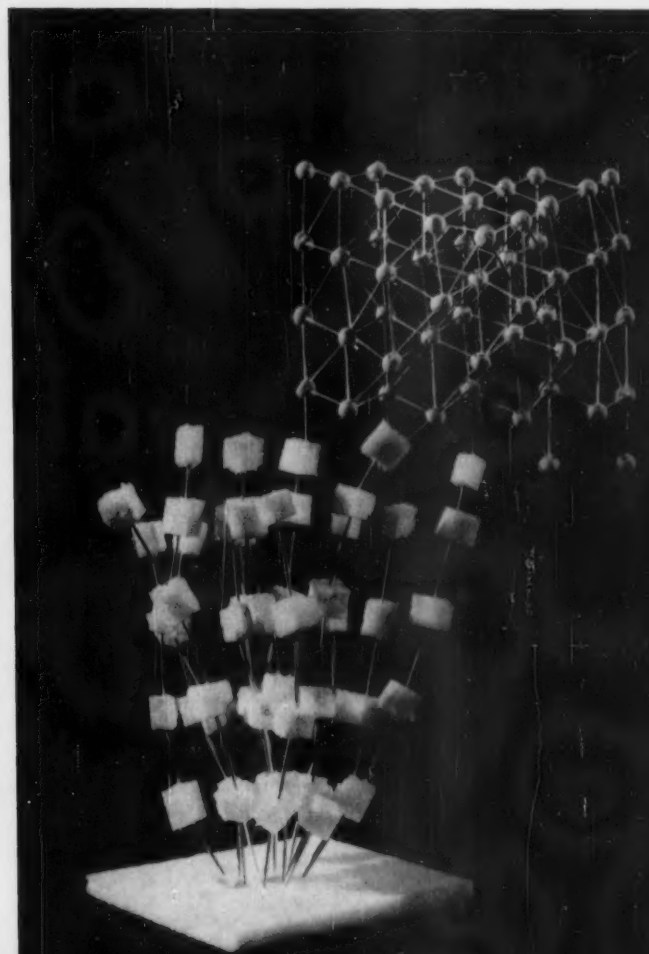
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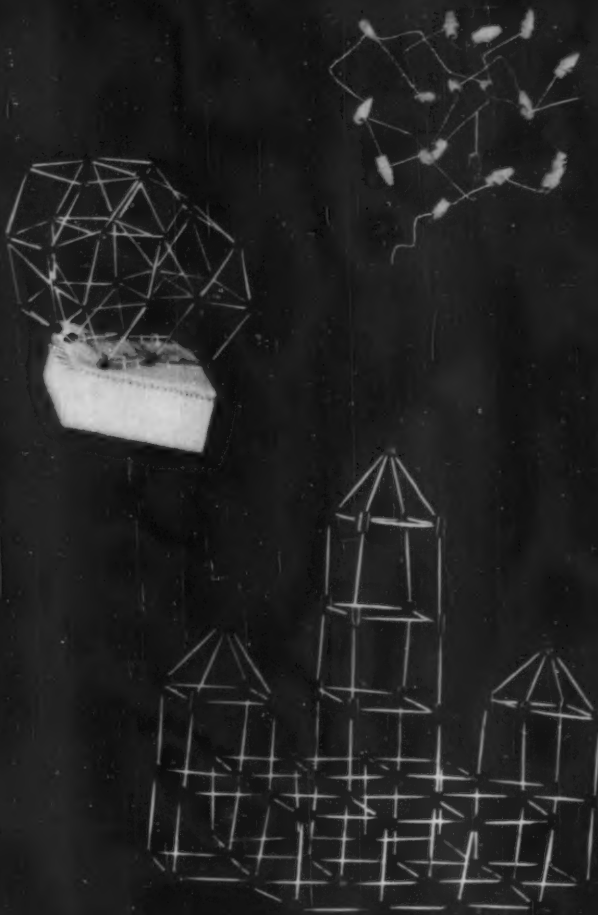
Tim Matchen, 14, saw design possibilities in paper water cups.

view his work. These structures and art work generally become valuable, not when they imitate past experience, but when they create new experience. It is when art expression is a revelation to the creator as well as to the beholder that it really contributes to their growth.

One may use a student's personal expression as a tool with which to help him see how the art work of others relates to the world of experience. If a student can be helped to see the value of new experience through his own art production, he may be able to use such insights for accepting other forms of artistic expression. It seems especially important that the student understand why he is asked to execute specific art projects, in this case structures. In order to do this the teacher needs to have a clear comprehension of both the mental processes involved in making the project and the objectives striven for. Students generally, and adolescents particularly, have a profound need to "know why." While an adolescent is often a bundle of contradictions, he displays a great need for logic. He is often unable to accept an answer in regard to his questions about art work but when answers are

Art becomes a new aspect of experience, beyond expression.





Art becomes an intellectual-emotional experience for pupil.

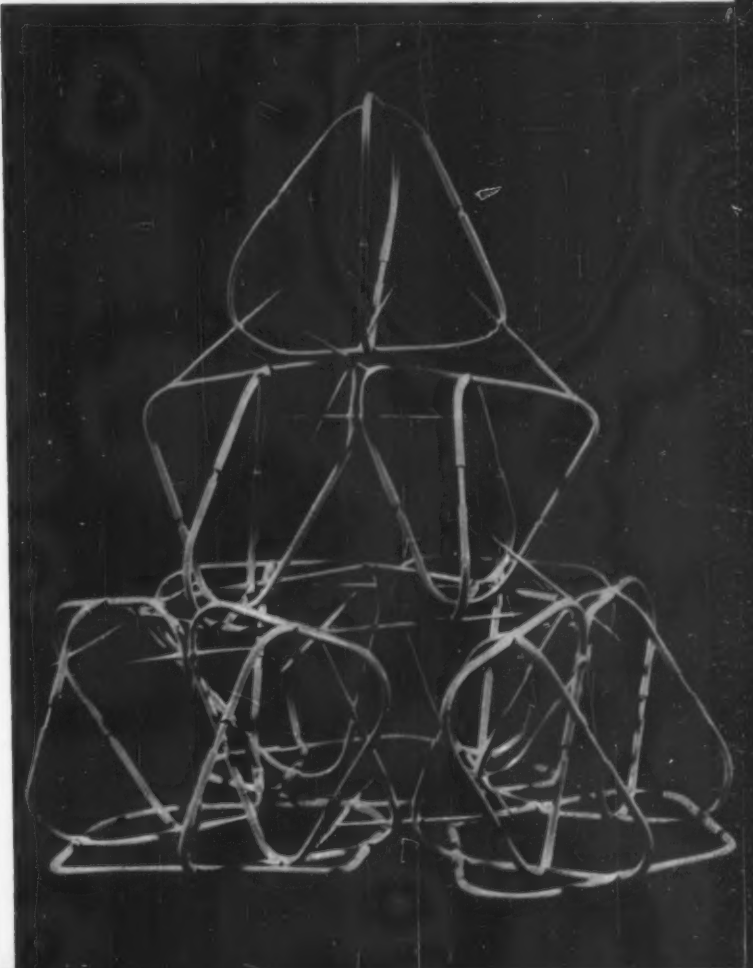
feeling blossoms, for feeling goes beyond intellectualization. One of our major problems in art education is trying to develop this feeling capacity that students have in varying degrees. By asking the student to use tactile and pliable material to create forms that he finds visually appealing we, as teachers, encourage him to use his own judgment. This judgment is based either on his preconceived, outwardly imposed standards, or his judgment stems from his intuitive feel for his creation as it develops. Art activities which, by their very nature, necessitate the use of imagination and insight, provide fertile ground for the development of feeling. Probably no ability is more essential for the full life than the ability to feel, to be sensitive to objects, experiences, and people. Outside of art and music education our schools, often being a reflection of our society, have neglected this area of education. As a people we have been so busy doing things that we have neglected the beautifully subtle experiences to be found in life. We hear too much and too quickly, or we never leave our own back yards. As a people our lives are often cluttered and confused. Education through

Striped wire tubing and round toothpicks were the materials.

logical he is generally able to understand such answers or explanations. By explaining the rational behind various art activities the adolescent can be helped to grasp the meaning art can have in developing his personal growth. By being aware of its value, he is better able to motivate himself for achievement and growth through art.

Great art is seldom produced in schools. Structures, paintings, and graphic work that students do are not ends, but means. The student or teacher who equates the end product as the sole indicator of growth or achievement neglects one of the basic values of education through art. That value is to be found in the processes necessary for creative action. Through such processes the student develops both sensitivity and self-awareness. This awareness can say to him, "Look, I'm unique, I'm different, and even by being different I can maintain my integrity." Art education is one of America's best answers to the organization man.

Art ultimately, great or small, cannot be analyzed or explained, it must be felt. Through the intellectual analysis of art products the student can come to know certain things. He can look at objects in terms of color as it relates to form; he can view an object in terms of its proportions or its texture. Intellectual analysis of art forms can open many doors to the emotional act of feeling. Hopefully the optimum act of





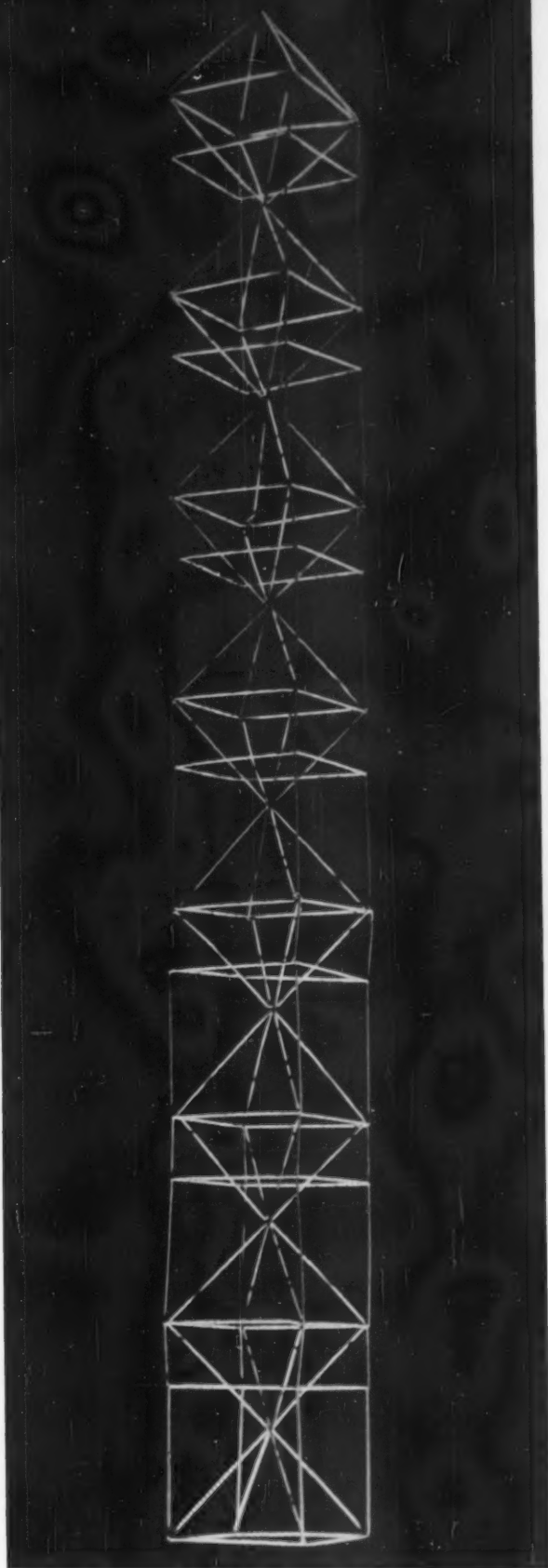
This graceful mobile was made with wire and thread. Students were asked to notice relationship between movement and form.

art can help put order to our world for it can help us pick and choose. It helps us become selective. The standard that we shall use is one which arises not out of dictation, but out of our own sensitive need for an ordered life.

Two important concepts in creative art education are to help the student liberate his imagination through creative problem solving and to help him develop a visual-emotional sensitivity towards esthetics. Asking a student to create a structure that he has never seen by using unrelated materials tends to promote the development of both these concepts. Building a structure out of unrelated materials encompasses the importance of mental creative processes and the develop-

ment of esthetic sensitivity. It directs the student's attention towards building a form that is visually appealing through the structural capacity of odd materials. How rigid will the materials have to be? Will these two materials work together? Is my form strong? Do I have a pile of junk or have I created a substantial structure? These kinds of questions must be asked by the student as he proceeds to develop his work.

He must search his mind for new ideas in the use of materials. He will begin to look at mundane objects in a new light, the light of structural possibility. The revelation that comes from seeing the unique possibilities of common or dis-



Above, an eight-foot high drinking straw and pipe cleaner structure. Other examples, right. Education serves one of its principal functions when it liberates one's imagination.

carded objects is a discovery that contributes towards intellectual and esthetic growth. It contributes towards the development of insight which every real artist must have. The ability to see through common experiences and visual stimuli is the essence from where great art springs. Art education which does not make provision for such experiences is neglecting an area which it can make one of its most important contributions.

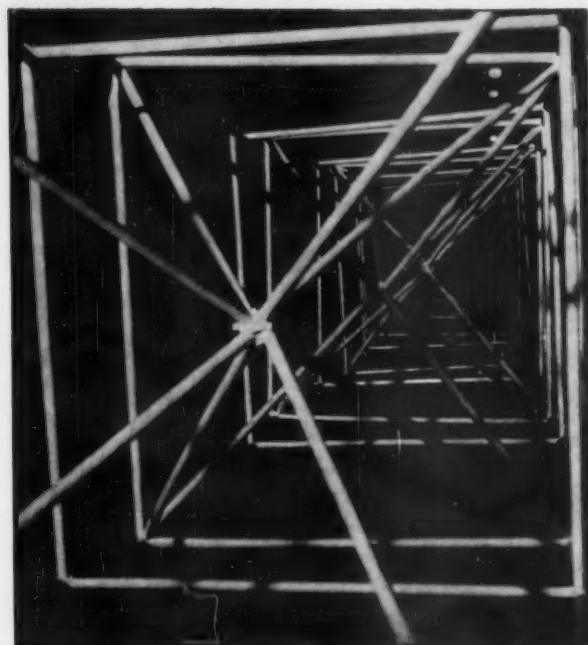
The photographs on these pages represent the work of first-year students at the Carl Schurz High School in Chicago. The classes taught by the author were asked to create a structure that they had never seen before. They were told that they could use only two repetitive materials and that no two students in the same class could use the same two materials. Suggestions as to the kind of possible materials were made. The classes were also told that their object could either hang or stand but that it had to fulfill two stringent requirements. It had to be strong in its structure and visually appealing. It is the opinion of the author that while imaginative mental process is important in the art experience, any art activity worthy of its name must not neglect esthetic development. It is conceivable that a student might create a very ingenious structure of obsolete material and at the same



time create a visually weak structure. One without the other is insufficient.

The students worked on this activity for about a week and a half. Students in the Chicago High Schools study art for forty-minute periods five days per week. The students, when challenged with this problem, welcomed it with open arms. Pupils who had difficulty in drawing eagerly participated in this new activity. Two boys of high native intelligence and who were scientifically orientated, decided that they would build a structure using pipe cleaners and straws. This structure was to be a bridge which would go up the side of the wall of the room, across the room, and down the other side. These boys pursued this problem for three weeks after the class had finished. They came in during their lunch hour and during their free periods. They finally came up with a successful failure. They found it impossible to build across the ceiling, but they constructed a drinking straw structure eight feet high by four feet square. It was extremely strong

Who would think of using tongue depressors and paper clips?

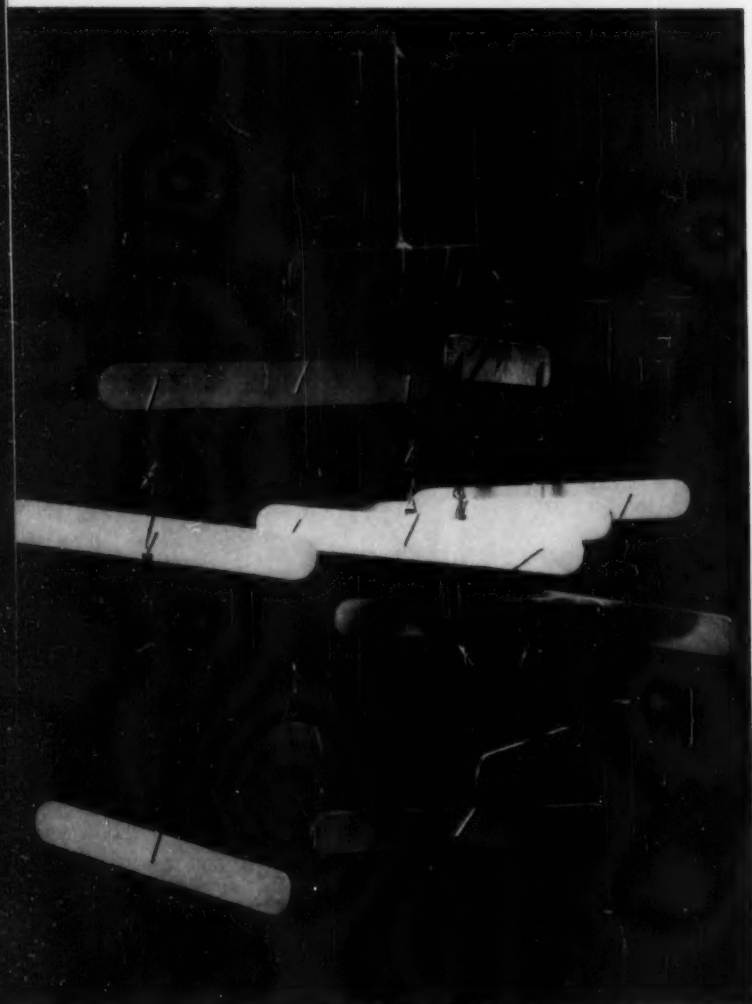


Top view of drinking straw structure shown on previous page.

and esthetically beautiful. They felt disappointed that they could not finish their bridge but were mighty proud of their tower.

The students brought in a myriad of material from buttons to bows. They experimented, they twisted, and they turned. Some youngsters built and destroyed their structure three or four times until they constructed one with which they were satisfied. They selected, they constructed, and they evaluated. They tried to determine whether their object looked cluttered and disorganized or orderly and appealing. Each class evaluated and discussed its work. The structures were evaluated by the students in terms of their strength and beauty. The students were encouraged to look at their work in terms of appropriateness of material, use of form in their object, and use of color. It is interesting to note that students who had violently rejected modern painting could accept and admire the forms and constructions they and their classmates had built. This kind of acceptance and admiration for abstract form which grows out of their own real experience with it can act as a vital catch-hold point for correlations with the work of Leger, Stuart Davis, Picasso, Bertoia, and others. Within the realm of imagination lies great potential. Each man has it, each woman, and each child. Education serves one of its prime functions when it liberates that imagination and provides for it a discipline that helps it become free.

Elliot Eisner teaches at Carl Schurz High School, Chicago.



Benjamin Steinzor

A professional potter reduces the finer points of his craft to simple initial processes which permit the beginner to get started in a sound manner. He covers equipment, supplies, techniques, references.

GETTING STARTED IN POTTERY

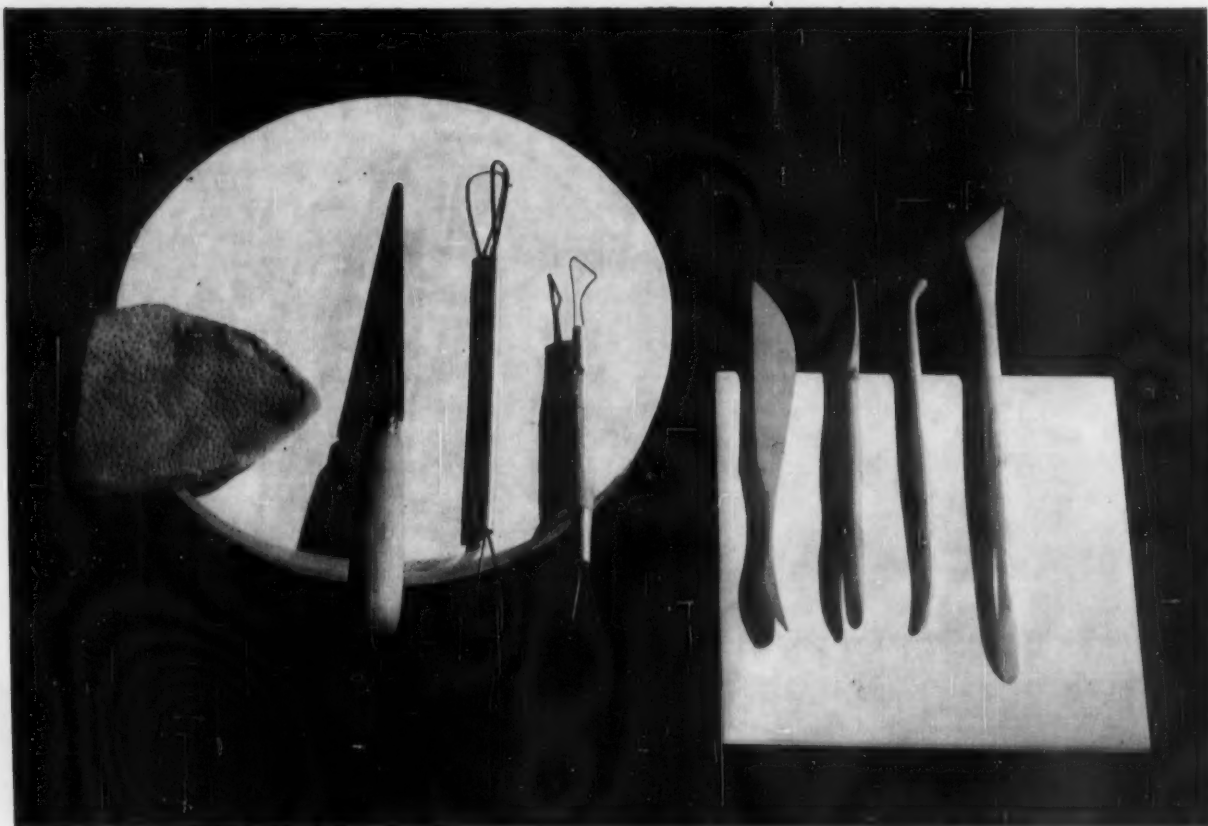
Clay is an immediately expressive material. It receives and holds the most sensitive impression. When it has been hardened by fire, clay also admirably satisfies many of man's material wants. Many thousands of years ago man learned about this fortunate combination of esthetic potential and practical qualities. They remain virtually unchanged

to this day. Working with clay is much fun. The child pinches and pushes the clay with great directness and simplicity as he shapes his external world. More complete and profound satisfaction is found with growing experience and sharpened skill as the individual successfully creates the image of his idea. Remembering the enduring personality of clay,

A simple pinch pot is an excellent project for the beginner. Here the pot is taking shape as fingers cup and form the clay.

ALL PHOTOGRAPHS BY OSCAR BAILEY





Some of the tools used: elephant ear sponge, fettling knife, wooden modeling tools, wire-end tools, plaster bat, bisque tile.

you can learn that with great simplicity a pottery program in your class or art room can be initiated and enhanced. A few simple materials, one or two pieces of equipment, and the teacher can be off leading his pupils through a series of successful and satisfying craft experiences.

You can prepare for this new area by supplying the following materials. I've listed only those absolutely necessary. As the program grows and the range of activities extends in breadth and depth, other supplies will be acquired. Pottery clay can be obtained from ceramics supply dealers, located through the ads in this magazine, or locally through the yellow pages of the phone book. It will cost about ten cents per pound. You can count on your younger pupils using at least two or three pounds each at first. The older youngsters will use more. It is more convenient for the clay to be already moist and plastic when purchased, about the consistency of glazier's putty. Moist clay comes in its own plastic sack to keep it workable for months. When large quantities are needed, economy will be served by purchasing clay in the dry flour (powder) state. The clay flour is mixed with sufficient water (about 20% by weight) to make a moist, plastic, puttylike mass. There are many different kinds of pottery clays. The kind you should have will become durable and very hard when subjected to the potential

heat of your kiln. Normally this is within the temperature range of about 1850 to 1950 degrees F. These clays are often referred to commercially as "modeling body" or "talc body."

You will choose from among those which fire white or brick red. The unfired color of the clay is immaterial. Pottery clays are mineral (silicate) mixtures which have been mined from the earth's crust. They are refined in clay factories and sometimes mixed with each other for unique functions such as for school use. Pottery clay possesses the peculiar qualities of becoming plastic and impressionable when moistened, of holding the applied shape even while drying, and of becoming permanently hard and rocklike when subjected to a red heat or higher. Knowing this, you and your pupils can discover the whole magic of pottery making by using clay that you have dug up in someone's back yard, or an excavation or creek bed. Often this clay is pure enough to use as is. Sometimes it requires cleaning by washing the roots, leaves, stones and coarse sand from it before use. Test this native clay for its working and firing qualities before putting it to class use.

A storage container for clay is needed to prevent the clay from drying out. Large plastic sacks serve well for small amounts of clay. For larger quantities galvanized garbage

pails or pottery crocks, all with tight fitting lids, work well. The container should be rustproof. Because pottery clay is a moist mass, it is worked more easily on a porous surface such as a smooth, unpainted wood table top. In the absence of such a table, any classroom table or desk can easily be converted into a satisfactory clay working table by placing hardboard, oilcloth (cloth side up) or transite board over the top. Pottery is rarely finished in one session. Therefore, it becomes necessary to move the piece being worked on to a storage spot without the danger of damage to the project. For this purpose, several bisque (fired, unglazed pottery) tile about six inches square will serve. These cost about ten cents each. Adequate substitutes are small squares of masonite, transite board, or plaster of Paris. These are used to set the work on, and the pottery can then be moved without excessive handling.

As many of your pupils will not finish their clay work in one sitting, it will be necessary for them to store the projects in a damp, closed area to prevent water from evaporating and to keep the clay soft and workable. A large can, top open and inverted over the piece will work well. So will a plastic sheet wrapped around the ware. A temporary substitute is to wrap the clay piece in moist cloths. Once your pupils begin to make larger objects, or many of them, you can obtain an old ice-box or refrigerator cabinet for this damp storage. These work extremely well with wet plaster of Paris slabs placed in them to be used as shelves.

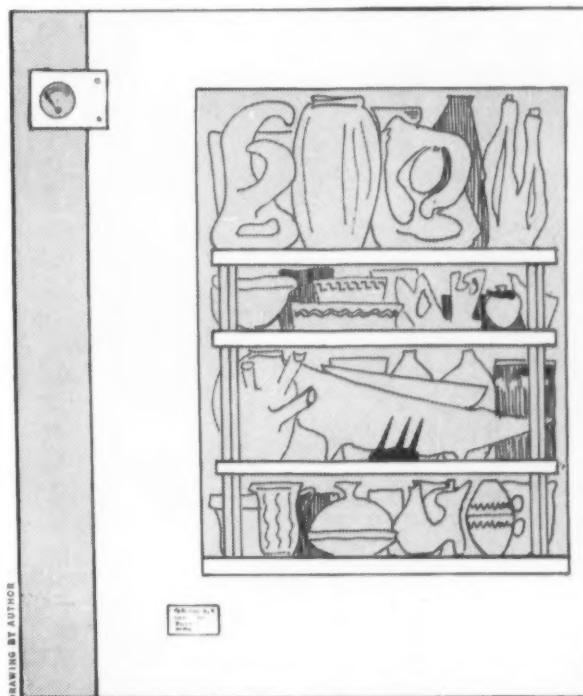
Most youngsters will work directly in the clay with their fingers. However, there are times when the fingers will not reach, or are not ideally suited for a specific job. Potter's or fettling knives are used for cutting and scraping. For reaching into corners and doing fine, precise shaping, modeling tools are used. Spoons, orange sticks and tongue depressors work quite well. For smoothing and wetting clay, a sponge will be required by your pupils. Professional potters find that a fine grained natural sponge such as an elephant ear sponge does the job best. A less expensive, and adequate substitute is a fine complexion sponge. The moist, clay pottery finished by your students must be completely dry before being placed in the kiln for firing (baking). This moisture will evaporate without warping or cracking the pottery's shape if the ware is dried naturally, preferably on open wooden shelving. Metal shelves are more readily available, but wooden shelving is porous, non-rusting and soft enough not to dent soft pottery. Where wooden shelving is not available, the pieces should be set to dry on the porous bisque tile or masonite squares.

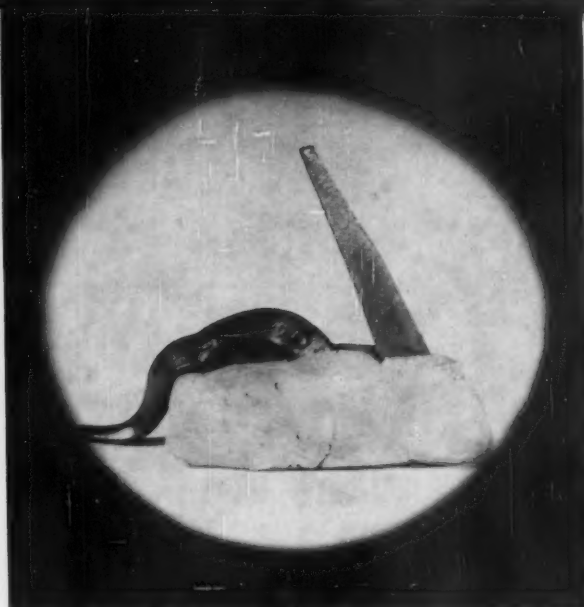
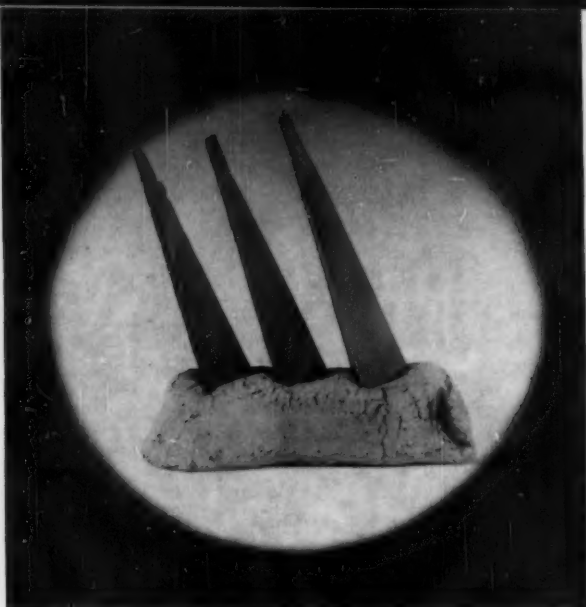
The action of heat on clay is the basis of the production of clay wares. Any one of various types and sizes of kilns can be used to produce the heat to fire the clay projects. Because the electric kiln is safer and easier to use than those that burn fuels such as gas or oil, almost all school ceramic programs use such a kiln. The kiln is the most expensive piece of equipment you will need. A very small, inexpensive one will be under fifty dollars. The cost of some kilns is many hundreds of dollars. Kilns are boxlike struc-

tures, insulated on the outside with firebrick encased in sheet metal. Coils of special metal are wound around the walls inside of the box. It is the passage of electricity through these coils which produces the heat. Obviously the kind of metal used in the coils is of vital importance. Many kilns use a nichrome wire with a safe maximum temperature of about 2000 degrees F. Because you will usually be firing your pupils' work very close to this, these elements rarely last long. Another kind of heating element which is coming into greater use in kilns is made of kanthal wire which has a safe maximum temperature of over 2400 degrees F. This means indefinite coil life, better and cheaper over-all service from your kiln. This type of kiln is commercially referred to as "hi fire" or "porcelain."

In addition to variant qualities of construction, and these differences in heating elements, the choice of either a front loading or top leading kiln must be made. The top loading kiln permits cheaper construction and is, therefore, lower priced. However, the location of the door allows for escape of heat and uneven maintenance of heat. There is some doubt as to the convenience of stacking (placing pottery in kiln) such a kiln from the top, particularly in the larger sizes. The front loading kiln allows a more even heat distribution and provides for a more convenient and safer access for stacking and drawing (removing fired pottery). An examination of kilns in a supply catalogue or two will help you decide which one you need. Be sure to get one

A typical electric kiln set with greenware, ready for firing. Note the use of kiln furniture, location of cones, pyrometer.



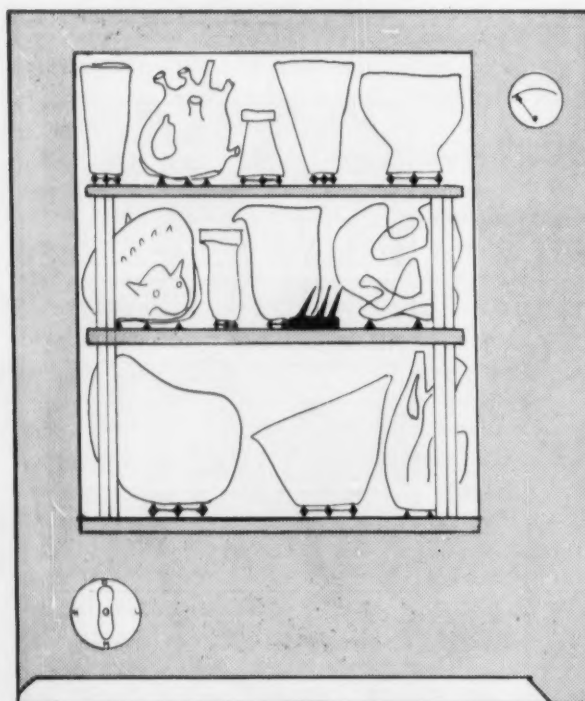


Through the peephole in the kiln door is seen a group of pyrometric cones set in a clay plaque and placed in order of their deformation at the left. Cones at end of firing are shown at right. Erect cone indicates work was not overfired.

larger than you think you need. Interest in ceramics often snowballs, resulting in the small kiln being obsolete and wasted. In the temporary absence of a kiln in your room, you can arrange to have your pupils' pottery fired by a local ceramic hobby shop.

When your students' work has dried completely, it will

Kiln stacked for glaze firing. In this firing pieces are supported on stilts. Glazed pieces must not touch in kiln.



be stacked in the kiln. In order to accommodate the maximum number of pieces in the cubic firing space of your kiln, these wares are placed on fireclay shelves supported by fireclay shelf supports. It is best to have a wide variety of sizes of these refractory (heat-resistant) shelves so that your kiln can be filled completely and safely. Each shelf sits on four supports. This will help you determine how many supports of different lengths you will need to accommodate projects of various heights. These fireclay shelves and supports should be purchased together with your kiln. They are not expensive items; their cost varies directly with their size.

Two aspects of firing clay wares in your kiln require exercise of control over the heat. It is important to regulate the rate of firing (heat increase). It is even more critical that you know at which temperature to turn the kiln off, and when the kiln has achieved that temperature. There are two devices you can use to get this information. Professional potters place a set of three pyrometric cones in their kilns. These are elongated pyramids of a special ceramic mixture, each of which has been calculated to deform (slump because of melting) at a specific temperature after a given amount of temperature rise in the kiln. These reliable indicators of heat work performed are placed in a parallel row in the order of deformation and at a slight tilt, in a soft piece of clay which holds the three securely. The cones are then placed in front of the kiln peephole, inside the kiln with the pottery to be fired. When the middle cone in the series slumps over completely, this is an indication that the pottery has been fired satisfactorily, and the kiln is turned off.

Each clay and glaze has its own pyrometric cone value, when it has been fired adequately. This information is usually given on the container of clay or glaze. These cones, essential in a clay program, cost about three cents each, and come in boxes of fifty. An electric pyrometer can be purchased along with the kiln. This is an electric

DRAWING BY AUTHOR

temperature measuring instrument. The information it gives, the specific temperature inside the kiln at a given time, is primarily of value in determining rate of heat increase. With a little experience, the teacher can also learn how to use the electric pyrometer to know when to turn the kiln off. These instruments, very convenient to have attached to your kiln, cost about twenty-five dollars each.

Glazes are mixtures of various minerals, which when applied as a thin coating on pottery and subjected to sufficient heat, melt into impervious, glassy coatings. Glazes come in a wide variety of colors, textures, and degree of transparency. Most glazes for school use are chemically calculated to melt properly at about pyrometric cone 05, which is about 1900 degrees F. Glazes cost about one dollar per pound, with slight differences dependent upon quality and type purchased. The beginning pottery program should not overload itself with too wide a variety of glaze types. A few pounds of glaze, in three or four colors and textures, will be sufficient at first, and will indicate the path of expansion. Other materials needed are: (1) clean, soft rags; (2) small bowls for water; (3) soft, flat brushes; (4) small jars for glazes; (5) a cupboard for your supplies.

This short article is not a substitute for substantial training in pottery. It intends only to guide your initial attempts in such a manner that, as you establish a program, subsequently proper growth can take place. A sturdy background in the craft is a prerequisite for a really good program. There are, however, a few techniques, so natural in the way the clay is handled, that a simple explanation will suffice to get you started.

A popular, and also excellent introduction to the proper handling of clay, to the qualities of clay, and to the effects of the fingers on the soft clay is the making of a pinch pot. Your younger pupils will almost automatically approach the manipulation of a clay mass in this fashion. Your first step is to remove an amount of clay, about the size of a small lemon, from your clay storage. When the clay is just right, the fingers will come off clean; there is no tackiness, no sticky quality—just a quick and easy soft response. As you grab it, you can't help but notice that it is moist, and that it is soft and yielding. Your fingers will naturally sink into the ball, and you will begin squeezing it, leaving the impression of your fingers in the plastic mass. This gives you a direct clue as to one way clay should be shaped—by squeezing or pinching. Pat and squeeze the clay in one cupped hand, push the thumb of the other hand into the center of the ball till it reaches within one-half inch of the opposite side. Now pinch the clay between thumb and forefinger. You may bring the middle finger into play, too. Pinch gently, with a slight rolling action; pinch around the ball starting at the base and working up to the rim. You'll notice that the hollow gets larger and the walls grow. Your pinching, and the way you hold the clay, will determine the shape of this pinch pot.

Try for a pot that has uniform wall thickness, whose rim is clean and uncluttered with lumps and bumps, whose rim



Starting a pinched piece, with the thumb in the ball. The illustration on page 11 shows a later stage in the process.

is slightly thicker than the wall underneath and rounded, and whose wall is about one-quarter inch thick. Pinch slowly and gradually. Examine the pot critically for imperfections in the shape. You may remove high spots and fill in hollows with a sliding motion of the thumb. When you are certain that your pot, walls and rim, are about as perfect as you

The clay sheet is draped and pressed over parts of a rock, shaped plaster, and a gourd in this simple clay exercise.





A plastic slab of clay is allowed to stiffen in contours of a cloth hammock, assuming form and texture of the fabric.

want them, you can smooth the surface imperfections. Dip the forefinger into water and then with a circular motion slide the wet forefinger over one small area of the clay wall. As soon as the water is soaked up in this spot, repeat again and again till the entire pot has been covered. Now the pot can be set aside on its tile to dry before being fired. Small and simple as it is the pinch pot can be used as an ash try, nut dish, pin bowl, etc. You and your students can now make many other pinch pots—larger and in different shapes. They can be squeezed in to look like a bean or a gourd. Beach pebbles and rocks can also provide inspiration for shape. The pinch pot is an example of how to extract a shape from a simple mass of clay by hand pressure.

Still another way to handle pliable clay is by pressing it around or into already existent forms. There are many ways to do this, and a few examples will indicate the challenge and success your youngsters might have. A sheet of clay, rolled out with a rolling pin or hammered flat with the fists, is allowed to settle and follow the shape of the cheese cloth hammock it is laid into. A sheet of clay, or wads of clay tightly pressed against each other, is firmly placed around and inside the concave and convex contours of a rock, a gourd, or a coconut. In each case, the clay shape is allowed to stiffen before it is removed from the mold.

If all that occurred in this technique was to allow the clay to faithfully reproduce a determined form, then little educational or craft value would result. However, there are some

creative and valuable ways of handling this technique. The student chooses a mold form which has a balance of concaves and convexes in tension resulting in a good clay form. Contours and edges, and rims are to be drawn (modeled) cleanly. Wall thickness can be varied when the clay sheet is rolled or formed directly, causing interplay of external and internal volumes in the clay shell. Legs formed of wedges or slices of clay can be added by firmly pressing the clay leg into the moistened underpart of the shape. Note that each of the mold forms listed has an obvious texture all its own—the stone, the cloth, and the others. This surface quality will be automatically transmitted into the clay sheet. Additional variation can result from impressing into the textured clay surface other textures—string, hard sponge, eraser, twigs, what have you.

A very exciting innovation is to combine several pressings into one compound shape. For example, a few shell-like shapes can be welded together into an irregular bowl shape. The welding (gluing) of clay to clay must be done when the shapes are somewhat more moist than leather-hard (semi-dry), the cementing being done by moistening the contact surfaces thoroughly and then firmly putting them together with a vibrating pressure. The piece must be dried after it has been finished. This important process is completed out in the open air, sitting on the tile it was built on, and till it is bone-dry. The clay is considered bone-dry when all of its moisture has evaporated. You can tell that clay is bone-dry when it feels chalky, when it does not feel clammy placed against the cheek or forearm.

Stacking of the kiln for the bisque (first) firing takes place when the clay wares are completely dry. The object of stacking is to set the maximum number of pieces into the

Brushing is a simple and practical manner of applying glaze.





Some finished student pieces made by the pinch and slab methods. Students were industrial arts or elementary majors.

kiln, for the sake of efficient and economical firing. Greenware (dry, completed wares) can be placed touching each other or stacked on top of each other. It is important that only lighter and smaller pieces should be placed on top of or nested inside of larger and heavier pieces. Hollow wares should not be set directly on their rims on a shelf. For safety, the wares should be stacked about one inch away from the electrical elements in the walls, and kiln furniture. Shelves and shelf supports are used to construct tiers of the clay pieces solidly through the kiln. A set of pyrometric cones, appropriate to the maturing (proper firing) heat required by the clay you are using, is placed on a shelf where it can be seen through the peephole in the door.

The greenwares are now ready to be fired. The kiln is turned on a setting low enough so that red heat should not be seen inside the kiln for at least three hours. This is usually about 1100 degrees F. As you will be reaching an ultimate temperature of about 1900 degrees F., you may

calculate for an even temperature increase of about 350 degrees F. per hour. The readings on your electric pyrometer will help you to gauge the heat adjustments in your kiln. When the middle cone of the plaque melts and slumps over completely, turn the kiln off and allow it to cool naturally. Only after the kiln has cooled to room temperature may the fired bisque wares be drawn from the kiln. The average size classroom kiln takes at least overnight to cool sufficiently.

The application of glaze to the piece, and then firing it for the second time will complete the piece. There are many ways to apply glaze—by spraying, by immersing it in a bath of glaze (dipping), by pouring glaze over the piece (pouring) and by brushing the glaze onto the piece. The latter technique is the most economical. Glaze, the consistency of syrup, is brushed onto the piece in overlapping, puddling strokes. Notice that the water in the glaze is absorbed almost immediately, leaving a crust of chalky glaze on the piece. Your youngsters should aim to get an

even coating, about one-thirty-second of an inch thick (the thickness of usual cardboard), over the entire piece. When this is done satisfactorily, and glazing is a crucial step, the glaze stacking and firing may proceed.

Stacking of glazed ware in the kiln is quite similar in intention to stacking greenware for bisque firing. The kiln should be filled as full as possible. As the glaze covering will melt during the firing process, it is essential that the pieces be set at least one-half inch apart, and supported under their feet by little ceramic stilts supplied especially for this purpose. The glaze firing can be somewhat faster than the bisque firing. Pyrometric cones should be used again to determine when the heat is sufficient, the glaze chosen to fire at approximately the same temperature as the clay.

Certainly this is not all there is to learning about ceramics. There are many books written to help you. Some very good ones for beginners, listed in the order of my preference are: *Sunset Ceramics Book* by Herbert Sanders; *Ceramics for the Artist Potter* by F. H. Norton; *How to Make Pottery and Ceramic Sculpture* by Julia H. Duncan

and Victor D'Amico; *Ceramic Reference Manual* by Glenn C. Nelson; *Clays and Glazes* by Daniel Rhodes; *The Complete Book of Pottery Making* by John Kenny.

The excitement of opening a glaze kiln is contagious. A sequence of steps, each dependent on the preceding one as well as itself for success, culminates in the few seconds of darkness inside the kiln as the door is cracked. The gasps of delight, of pleasure, even some groans of dismay meet the gleam of reflected light from the finished wares as they are drawn from the kiln and placed securely in the hands of the young creators.

Benjamin Steinzor is a graduate of Alfred University, one of America's most famous ceramic schools where intensive work is offered in this area. Graduates are prepared for industry as well as education. He is associate professor of industrial arts at the State University of New York's College for Teachers in Buffalo, where his creative work is an excellent influence on industrial arts students. His own work appears widely in exhibitions. Mr. Steinzor is a former chairman of the Buffalo Craftsmen, present treasurer.

Some examples of the author's work in pottery. Photographs for this article were taken for School Arts by Oscar Bailey.



Celebrating an historical bicentennial, high school students of western Pennsylvania produce a book of creative writing and art. Pittsburgh's director of art education describes this meaningful experience.

Mary Adeline McKibbin

"Gee, that's really high class!" Len, a lanky, blue-jeaned, plaid-shirted high school senior eagerly leafed through *Skylines 1758-1958*, a little book of creative writing and art produced by high school students of Western Pennsylvania. Len was represented by illustrations he did and his block-printed cover was used on half the books. The publication was the culmination of a project motivated by the Pittsburgh Bicentennial. Last year Bicentennial committees, civic, schools, business, etc. began their planning. Already some of these plans have been realized: Chatham College has presented *A Salute to William Pitt, the First Earl of Chatham*; the Buhl Planetarium is showing *The Birth of a City*; Paul Hindemith has composed a major work, *Pittsburgh, 1958*, for the Pittsburgh Symphony; and on December 5 the Bicentennial International Art Exhibition and retrospective showing of Carnegie International opened to the public. Officially the 200th anniversary of Pittsburgh began Thanksgiving of 1958 with the boom of cannon and the music of bagpipes at the historic Blockhouse, as the city re-enacted the fall of the French Fort Duquesne and the raising of the British flag over the fort rechristened Fort Pitt by its captor, General Forbes. That day in November 200 years ago determined the language and cultural pattern not for just Western Pennsylvania but for the United States.



Millionaires Row, a Street of Memories, by Len Moore. One of forty-five student illustrations included in a book of creative writing and art produced by high school students.

Motivation through Celebration

It seemed important that youth be made aware of this heritage and be encouraged to identify itself with the city of today.

Among the public school Bicentennial plans was a creative writing project. Junior and senior high schools of the greater Pittsburgh area were invited to center some of their writing on the changing skyline of the city or on interesting people or happenings in the past. Students were encouraged to do their research on issues of personal interest. By June more than 1,300 manuscripts from schools in the ten-county

area of Western Pennsylvania had been submitted. From these the committee selected a limited number for publication since the size and means of reproduction of the book of creative writings were determined by the funds allocated for the project by the Bicentennial Schools Committee.

The quality of much of the writings and the opportunity it offered for illustration was impressive. The committee of English teachers was delighted with the suggestion that creative art be included in the book. Since it was early June when the writing was completed, time for illustrating the book



Mary Kalberer's work illustrated Mary Mitchell's writing.

was limited. Interested students came to a general meeting at the Administration Building, where they learned about the project and heard several colorful vignettes and short poems. However, because most of the material was still in manuscript form, it was impossible for art students to illustrate specific writings. Rather, we agreed, they would react sensitively and sincerely to the Pittsburgh they knew best, hoping that their drawings would have much in common with the writings since the source of inspiration was the same.

Funds available made color impossible except for the cover which could be silk-screened or block-printed. The method of reproduction required line drawings in ink. In spite of these limitations there was great interest in the project. One sensitive, talented high school junior made pages of quick and charming little vignettes, expressive interpretations of this city of bridges and rivers, of tall smoke stacks and brave new architecture. There was no time for redrawing; so the original charm of Mary's first sketches appears on fourteen pages of the book. It is amazing how the spot drawings interpret the writing. Mary's spirited sketch seems a part of . . . *the night* by another Mary from another school:

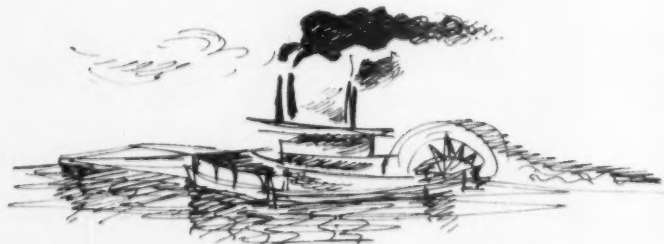
"Crinkled streamers of colored lights . . . Float in the rippled, night-dark river . . . While in the clouded sky . . . The orange of blast furnaces . . . Glowers over the city." or her drawing for . . . *the sound*: "Pittsburgh—a jungle of steel, rivets, bolts, beams and wire . . . With barges bringing coal to the roaring furnace; . . . Tons of black coal, mountains of red iron ore; . . . Piles of red-hot molten slag; . . . The rumble of mills with their giant rollers; . . . City of rumbling mills and roaring furnaces. . . . Once Gateway to the West, with noise of smith's hammer and anvil; . . . Now Gateway to the Future with noise of jackhammers. . . . This is Pittsburgh."

Her trolley sketch is in perfect harmony with the final sentences of *My Trolley Story*, a story she had not read: ". . . Even the car was reluctant to die, for on the return trip, the trolley jumped the wire. Finally we came down from the right of way for the last time. The motorman pulled down the trolley pole, and an era was ended." "How," we asked Allen, author of the trolley story, "did you become inter-

ested in trolleys?" We learned that no artificial motivation determined Allen's choice of subject. From the time he, as a child of four, was taken by a friendly motorman on a tour of the Highland Park car barns, his fascination for cars led him to exciting rides on every inter-urban carline—and a few years ago to the sad funeral of the last inter-urban.

Peggy's father, himself the author of a Bicentennial book (Peterson, Edwin L., *Penn's Woods, West*, University of Pittsburgh Press, 1958), went through the pile of high school drawings on my desk with unfeigned admiration. Peggy spent a Saturday sketching the demolition in the Lower Hill, a district in upheaval, not the safest sketching grounds for a lone high school girl. Peggy's proud father brought in the five sketches made that Saturday; all were used in the book. Perhaps her best sketch introduces a colorful vignette, *The Hill*: "They've disappeared. They've completely disappeared . . . Where are these people? To take their place, steam shovels and wreckers have rolled in and have begun methodically to tear down the Hill. What's left?—Some empty houses, their windows already broken by the neighboring children, stand forlornly, waiting for their appointment with the huge wrecking machine."

One of the most interested students was Len. But school closed and I had not heard from Len. Suddenly a voice on the phone, "Is it too late? I made some sketches; I'd like to bring them out." Throughout the summer Len would appear with new sketches, even with proposed cover designs. There are ten of Len's very capable drawings in the book. But more important Len has proven his dependability. He is ambitious to improve his academic record and to try for an art scholarship. Len's school is across from a park where shaded green benches are the gathering place for old men and saucy pigeons. Although it was this park he sketched, Len's drawing caught the spirit of this sentence in *Twentieth Century Renaissance*: "But there remains a warm spot for the old park, an obscure bit of green at the top of the peninsula, its entrance almost hidden from view and undiscovered except to those who sought it out—shabby, worthless, deserted people dreaming on the benches, a scholar absorbed in a book, an occasional mother and child at play, and young lovers repeating the old, old story to the accompaniment of the swishing of the water against the river banks." Many sketches had to be reduced in size, but we used Len's rococo



Mary Kalberer's drawing illustrated Kendrick David's poem.



This drawing by Peggy Peterson illustrated a story by Eleanor Frinkelppearl in *Skylines 1758-1958*, creative student project.

Victorian house as a full-page illustration for *Millionaire's Row, Street of Memories*, written by a classmate of his: "Streets are born, live, and die as humans do. Some become derelict; others, after much humiliation, fight their way back to tidiness and good fortune. . . . Ridge Avenue was then Millionaire's Row. Today it is a street of memories." And Len's comment was, "I live on one of those streets."

There was no trouble fitting the art expressions of today's Pittsburgh with the writing. It was uncanny the way the pieces meshed. The problem of illustrations for the latter half of the book, *Skylines of Yesterday*, which contained ballads and tales of Indian skirmishes and early settlements, however, presented difficulties. We took such problems to schools which should have had an interest in the history of the particular area. One boy tracked down the grave of Red Pole, chief of the Shawnee Nation, who was buried in Trinity Churchyard in the heart of the city. He sketched the tombstone with its inscription "Lamented by the United States." The girl who wrote *The Story of Red Pole* had discovered that grave when, as a child, she took the short cut through the cemetery on Sundays and stopped to rest and read the old tombstones. Why had Red Pole been "lamented by the United States?" This question led to research; research increased interest and inspired *The Story of Red Pole*.

Another boy became interested in Indians and did research at the Museum, though he was disappointed that most of the Indians there were Western Plains Indians. One day he appeared at my office breathless and grasping a sheaf of sketches. "You'll never believe it," he began,

"I had the top down and—" "And the sketch blew away," I finished. "How did you know?" he gasped. "It was the one I thought you'd like best—an Indian battle." We commiserated on the loss, but a few days later I received the spirited little Indian skirmish which was used to illustrate the ballad of *Westmoreland*. In the book's eighty-six pages are



Len Moore's drawing illustrated the story by Ann Jedlicka.

forty-five illustrations, a title page and end page, the work of thirteen art students. The girl who designed the title page also silk-screened 1,000 covers, four runs each, single-handed. Len designed and cut the hot red and black on orange blockprint, which features a pattern of orange steel superstructure superimposed on the Pittsburgh skyline. Len termed his design "a bit ostentatious" after seeing Anne's subtle silk-screened cover.

Skylines 1758-1958 is the creative expression of youth, sketched in word and picture. It represents a natural, although unplanned, correlation of English and Art, motivated by a common interest, a city's 200th birthday. And those who contributed either words or pictures, in their own way experienced the satisfaction felt by Len in being a part of something "high class." Youth is both creative and discriminating when challenged to top-flight performance. It is our opportunity and obligation as teachers to encourage "the pursuit of excellence"* in art as well as in academic subject areas.

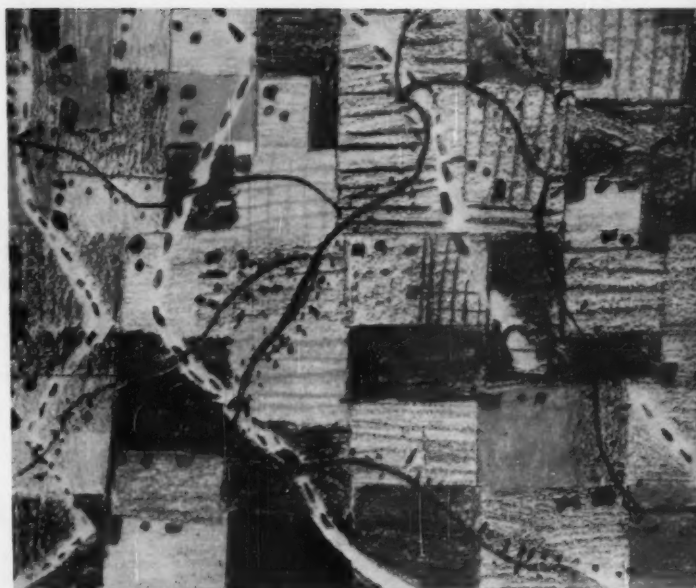
* *The Pursuit of Excellence, Education and the Future of America—Special Studies Report V, Rockefeller Brothers Fund, 1958.*

Mary Kalberer's drawing of an old trolley reluctant to die.



Mary Adeline McKibbin is director of art for the schools of Pittsburgh, Pennsylvania, and is an advisory editor of this magazine. She has held many prominent offices and committee responsibilities for Eastern Arts Association, of which she is a former president, and the National Art Education Association. She was one of the principal early organizers of the children's art exchange program sponsored by the Red Cross and the National Art Education Association and has been active recently in matters affecting legislation. The excellent ink drawings accompanying this article give us an opportunity to say that we wish we had more of them. This is a hint to potential writers who still believe in drawing.

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An airplane view design by Kathy Vincent, sixth grader in the Lyndover School. Author has found aerial perspective to be a good motivation for designs of an imaginary nature.

AN AIRPLANE VIEW DESIGN

Anna Dunser

Not all children have had the experience of taking a ride in a plane, but all of them can take part in a discussion that helps them to visualize the earth as seen from high up off the ground. A sixth grade class engaged in such a discussion before making a design suggested from such a view. They discussed the different colors in the fields, green pastures, yellow wheat fields, light brown of ripened corn, red weeds in untillied soil. The fields were not always perfect rectangles, but were of many sizes and shapes and never made a perfect checkerboard. Highways might cut diagonally in straight lines across the fields, while rivers wound like snakes across the scene, usually bordered by trees. Buildings appeared as small brightly-colored rectangles and cars looked like colored insects along the highways. The results were interesting designs and not realistic interpretations.

Anna Dunser, recently retired, was formerly art director for the Maplewood-Richmond Heights Schools, Maplewood, Missouri. For many years she was a familiar figure at art conferences. She has written widely for art education magazines.

School Arts is still interested in receiving short articles of this nature, stressing both creative work and technique.

Burt Wasserman

Many wonderful resources are available outside of the classroom, enhancing the school curriculum. To make field trips successful, organization and good planning are required. Suggestions are offered here.

Field trips aid classroom learning

Have you taken groups beyond the walls of the school building lately? Frequently, talking about art, or looking at pictures of objects, or processes in action, leave much to be desired. Nothing quite equals being able to see something or someone in reality before you. While going on field trips is probably one of the most neglected of all teaching techniques in art, they can yield some of the richest and most rewarding learning that pupils and students may experience. When well planned and properly timed, excursions, whether for a few hours, a whole day, or even a week end, may add meaning, vitality, and vividness to what is studied in the classroom.

Good trips are based upon their appropriateness to the age level of the group taking the trip. Elementary school

pupils might well benefit from neighborhood or community travel to various kinds of buildings, parks, beaches, and museums. Opportunities are afforded here for learning about architecture, community planning, art and art history, landscape design, transportation, and so forth. The visits open up numerous opportunities for exciting drawing and painting experiences at the location visited or afterward, back in school. Secondary, college, and adult education students can take advantage of trips to museums, galleries, shops, industrial plants, artists' studios, and interesting sketching locales.

A high school class in advertising design, for example, could see important steps in graphic reproduction processes by visiting a photo-engraving establishment. Looking at

Manipulating real Javanese shadow puppets is a thrill not often experienced. A museum visit provided this opportunity.



COURTESY, BROOKLYN MUSEUM



COURTESY, METROPOLITAN MUSEUM OF ART

Not only the Age of Discovery, but interesting display techniques were learned when visiting the Metropolitan Museum.

good, colored slides in a lecture hall does not compare with the learning effects of close personal contact with paintings that a museum, gallery, or a private collection can provide for a college class in contemporary art. Adult students may obtain stronger impetus toward greater inventiveness with clay from a visit to a good ceramist at work than they might from hearing a teacher say they should be more creative in their efforts. While the field trip is not a substitute for all other teaching techniques, it may be used to excellent advantage in reinforcing learnings that are developed through lectures, discussions, demonstrations, and individual counseling in the art class.

In planning a trip, a class should discuss and select the place, or places, to be visited, decide how to get there and back, and other such details. All participants should know what to look for and why. The whole route from time and place of meeting to the return needs to be gone over in advance with printed instructions distributed if they would be useful or are necessary. Naturally, permission from the place to be visited must be obtained in advance. At the same time, such details as eating facilities and checking service for outer wraps may be arranged, if necessary. If the trip is to take place during or after public elementary or

secondary school hours, it is generally required (and certainly very advisable) to have youngsters obtain signed parental consent for them to take the trip. Many teachers have also found it worthwhile to invite several parents to accompany them when they take classes between grades three to eight on a trip. Below grade three this may not be necessary because trips are generally very short and very local. Above grade eight, participants can generally take care of themselves.

On the trip itself, the teacher should act as a well informed guide or he should arrange beforehand for a guide to be provided. Specific care should be taken to insure that what is pointed out or seen on the trip relates to what the group has been doing in class. When the group meets again after the trip, a brief description should be rendered for purposes of recall and for the benefit of absentees. Reasons for the trip should be restated in order to determine how well they have been realized. Finally, the experiences of the trip should provide a basis for future group discussions, creative undertakings and planning for visits to other places.

Dr. Burt Wasserman, who recently received his degree from New York University, is active in New York state activities.



HOUSES HAVE CHARACTER

Ann Gaylord

Most children must be helped to see that houses, like people, have character and personality. They will enjoy drawing houses more when they have a real chance to observe the variety of houses in their own neighborhood. Often, as in our case, you need take the children no further than the schoolyard. My fourth graders found the stonewall around the school playground to be an excellent place to sit while sketching the buildings on every side. They began to notice the contrasting textures of brick, shingle, and frame houses and the interesting variety of garages and fences near them. They had a chance, too, in the bright weather of early spring

to notice activity around the houses: people coming and going, hanging out their clothes, working in their yards.

Trees in bud, utility poles, parked cars, and TV antennae all added reality to their sketches. But the real emphasis was on the houses and buildings; their varying roof lines, their porches, their bright-eyed or sleepy-eyed windows, their color combinations, and their textures. The sketches were developed in the classroom after two outdoor observation trips. The media used were paint and crayon, each child working in the medium of his choice. The children enjoyed the experience and were happy with the results of their efforts. In this class now when the children draw houses in their pictures there is a noticeable variety in them. They have character. The dismal little box with the disproportionate windows and the monotonously familiar tentlike gable has become much less common in the children's illustrations.

Ann Gaylord teaches art at Spring Lane School, Pittsburgh.

Fourth graders learned to observe and record their environment during a class sketching trip which took them outside school.





H. SPRAGUE PHOTO

CITY PLANNING IN SCHOOL

Joseph S. Broadman

The age of adolescence is the most critical time for a child in every aspect and especially in art. He wants to express himself in terms of his new found values, the values of an adult or "real" world. That is why the art lesson the teacher presents to him must be "real" too. Now he is ready for, and enjoys problems in architectural design, city planning, automotive design, industrial design, and advertising art. In presenting these areas of art to a teen-ager we lay the groundwork with descriptions and comparisons, second we have the problem, third comes the creative manipulation of facts and ideas (creative thinking), and last the evaluation of a possible solution. I have eliminated the "solution" phase in our approach because in art you cannot arrive at a permanent solution.

Here is our approach as applied to a unit in city planning presented to a combined seventh and eighth grade class. Our town, Carmel, was in the midst of discussing a controversial master plan drawn up by a city planner. This was how our unit began this year but in other years we began by looking at and describing our town. We took notes on the history of city planning based largely on the book, "The Culture of Cities" by Lewis Mumford (Harcourt, 1938). The class became familiar with how European medieval cities and mid-eastern United States cities grew. They became aware of the pioneering of Patrick Geddes, Henry Wright, and other city planners. A study was made of city maps of local cities and many disadvantages of the usual gridiron plan came to light. From the Baltimore Planning Commission we received an excellent book called "Everybody Plans"

Seventh and eighth graders examine articles on city planning.

written for school ages. We saw the film, "The Living City" (Encyclopedia Britannica Films), that stressed the growth, decay, and renewal phases of a growing city. Our own town city planner came and answered some of our questions, such as: What do you do with a marsh in planning a city? (Turn it into a wildlife refuge.) How wide should a green belt be to protect a city? (Three to five miles wide.) Where do city planners start? (With the people, and then with the land's best features.) How can cities be made beautiful? (One way is to utilize natural features of the site rather than destroy them by bulldozing, for instance.)

Now we had some facts and tools to base some creative thinking on. On the largest paper we had available, each student was given the problem of designing a city of 20,000 in an area that had a railroad, a super highway, a lake, river, and range of hills. One corner of the paper was marsh and off the paper we had assigned a large city eighteen miles away. Each student was asked to include at least nine zones in his city plan ranging from single family residences to a fertilizer plant. County zoning ordinances were examined and then we created our own. Schools, I am happy to say, rated before commercial services in order of importance. The class was told that there were many solutions to the problem and that each student's solution would be evaluated at the end of the problem using a point system based on creative thinking. For instance, his city plan would receive points if he thought of an original item of beauty to be built into his city. Did he remember the forgotten pedestrian and did he place his hospital in a quiet zone? Did his residential roads curve to slow down traffic and were shopping centers conveniently located with plenty of parking space? These were just some of the questions.

There were cities planned that ranged from a garden apartment type city done by students who had never heard of LeCorbusier to underground-atom-bomb-proof cities. Some cities had moving sidewalks, underground parking, and novel uses for the green belt such as a "country club for the poor people." As the class worked, one problem would naturally lead into another. The designing of a clover-leaf highway for instance would lead into thinking of forms suitable for concrete. Airports brought up the idea of designing cities for helicopter (vertical) transportation. I think that everyone in the class really grasped the fact that cities should be designed for people from an over-all standpoint and in this way we *can* control our environment.

The designs themselves were not nearly as important as the attitudes they developed. The students really became aware of their own world and this awareness will, it is hoped, make the difference of art being produced in a vacuum or art being produced for our time and our culture.

Joseph S. Broadman teaches art in fourth to eighth grades, inclusive, at Sunset Elementary School, Carmel, California.

Robert Binder with his drawing at Chicago vocational school.

Clarence Cullimore

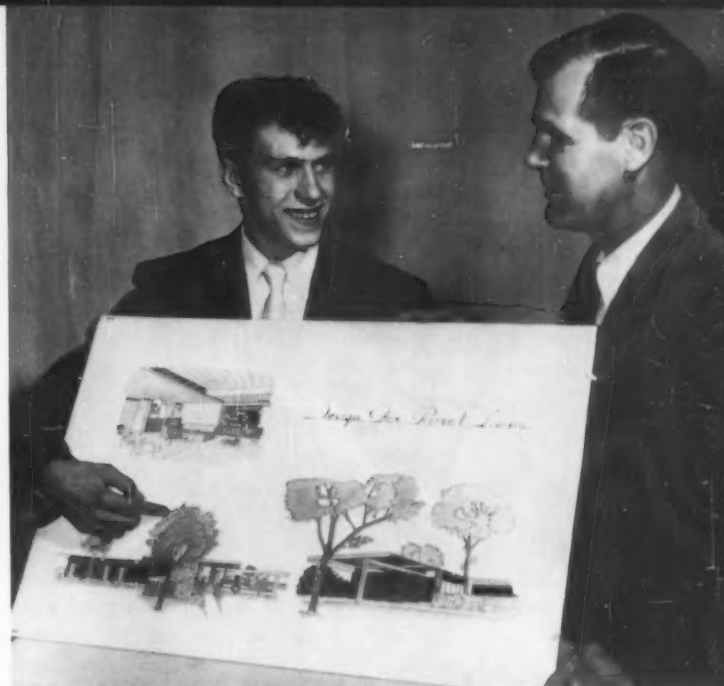
ARCHITECTURE AS A CAREER

"So you want to be an architect?" Such a question is put to the student by the high school counselor, and he adds, "Perhaps you are planning on wealth? No? Well, there should be a good living in architecture, but no profession calls for more creative flare or more social usefulness." An architect tries to make lives easier, safer, healthier and more enjoyable. The prospective architect should know that he will have to be his client's counselor, artist, business advisor, planner, engineer and legal expert. That's a big order. Can he fill it? Architecture will require a good high school record followed by five grilling years in college, and, after that, practical experience before the prospect may take the State Board examinations. Not before he passes these can he call himself architect, for that is not legal.

Although only a small percentage of our high school students will pursue architecture as a profession, every student should have the opportunity to receive instruction in what constitutes a well-planned house. Some will find in such a course in architectural drawing an opportunity to try out their abilities and discover inclinations that may lead in the direction of building contracting, realty development, loan appraisal, or into the various trades allied with the building industry. Occasional youngsters of superior capabilities find in architecture at the high school level, an outlet for their exceptional talents. Every student will profit by the knowledge of how to plan a house to fit its community, its lot, and how best to fulfill its functions for the family that is to live in it.

We want to give those high school youngsters interested in architecture an opportunity to get the feel, first hand, to discover if they possess creative talent and have the flare that will lead them into this profession as a life work. After this, their professional development will be in the hands of the five-year architectural colleges. They will carry on from where the high school leaves off, and with considerably less weeding-out and loss of youth power at the end of the freshman year, if the high school has done its job of guidance as it should.

What becomes of the exceptionally talented students, the cream of our architectural crop? Do they actually carry through? Yes, they seem to find a way, perhaps through their own efforts or a scholarship, to embark on the five-year college course leading to the Bachelor of Architecture degree. In giving these students self-assurance in high school, commensurate with their capabilities we feel that the high school is serving its community as well as the individuals in



question. Innumerable architects of our high school's preliminary nurturing are commissioned and working on plans of buildings that range from cottages to cathedrals. Architecture may be a difficult road, but it seems to be rewarding to those who follow it.

Clarence Cullimore, a Fellow of the American Institute of Architects, teaches at Bakersfield, California high school.

Author with student, Roger Phillips, who made model shown.



SCHOOL ARTS "EASTVIEW" MARCH 1959

CAREERS IN ART



GILL STEETER PHOTOS

ART IN A STORE WINDOW

Patricia Neumann

At our request, Princeton's largest department store, Bamberger's, assigned a display window to an eighth grade class of fourteen girls. The class would learn why and how a merchandise display is set up, and see from actual experience how one art vocation operates. At the same time, a community which tends to regard art as something to be dabbled in fashionably would be reminded that here is just one more practical application for art training in our schools. When the class heard the news, it was hard to keep them down. Ideas flashed excitedly from all parts of the art room.

The girls wanted to show off teen-age clothes to advantage in some actual situation. The question of dress-up clothes versus casual clothes was resolved by the decision to

Finishing touches being given to a casually dressed manikin.

depict an after-school scene in a teen-ager's bedroom. One manikin would be in Bermuda shorts and casual shirt. She should definitely not just be standing! All were agreed on this point. What would be more realistic? Why, sitting on the floor listening to records. Another manikin would represent a friend still in school clothes, come to see a new party dress. The girls were so intent upon realism that it took guidance all along the way to remind them that the purpose of a window display is to sell merchandise. The majority of the class insisted, for instance, that a teen-ager's bedroom is never as neat as a conventional store window; they wanted paraphernalia scattered about. A few girls objected, saying that *their* rooms were neat, and they didn't want the public thinking all teen-agers were sloppy. A compromise settled the issue; the records on the floor by the phonograph were carefully spread a bit to make them look casual, and the bed had an assortment of stuffed animals.

A week before the window was done, yellow paper for the background color was ordered. A few girls who could take the time went after school to choose the furniture. A happy find resolved another disagreement. Some of the girls wanted a frilly room while others wanted a tailored one. A bedspread and dust ruffle proved the answer, and provided the key for the final color scheme of the entire window.

When the big day came, Mr. Meyer, the manager, invited the girls into his office. He explained how window assignments are made; who decided what is to be featured when and in which window. He showed the girls how the window decorator has to sign out all merchandise that goes into a window—but to make it easier for us, a badge he gave each of us would be a magic opener to the store's stock. He introduced the display man, Mr. Heiser, who took over from there. The girls divided into teams to select items. It wasn't long before they had a new respect for art in business. Maybe this was fun, but it was an awful lot of work! The girls emerged with a prideful sense of accomplishment, all the more for their long, hard work.

What were the values of this activity? So many! We thought of it in the first place as a means to place school art before the public. Public relations alone would have been a hollow goal in this type of project, however, without the educational values involved. The planning together, the discussions of color scheme and composition, the careful arrangement of the actual objects following the scale model, the valuable chance for the adolescents to express their interests, all recommend this activity for others to try.

Patricia Neumann, council member, New Jersey Art Education Association, teaches at Valley Road School, Princeton.

Girls discuss some of the art problems related to display.



An offer to prepare a window display is accepted by a department store, and gives eighth graders an opportunity to design with full-size manikins and real clothes. Activity helped public relations.

Florence Stredwick

STITCHING A MURAL

Stitchery is fun! Even your boys will tell you that, and may prove to do the neatest work in your class. Our adventure in stitchery started one day when a large three- by nine-foot burlap hop sack was brought to school. This came at a most opportune time, for each pupil had just finished experimenting with various stitches and everyone was now ready to start a creative art project. Just the idea of working on a large area, the size of this burlap sack, seemed to create a spirit of adventure. Enthusiasm, imagination, and suggestions were many. Finally nothing would do, they felt, but that they stitch a mural depicting our own Yakima Valley.

Then came the questions—What makes our valley so important? Why, in a few years, has our city of Yakima grown from 18,000 people to a population of 45,000? Yes, many more questions were asked. Our thinking was challenged! This led to research and much discussion.

Finally when our research and decisions were made, a large paper, the size of the burlap sack, was used to sketch the enterprises we had decided to depict, enterprises representative of the Yakima area. Each pupil was given a portion to do. Areas to be filled in on the mural, color arrangement, and other design problems were discussed.

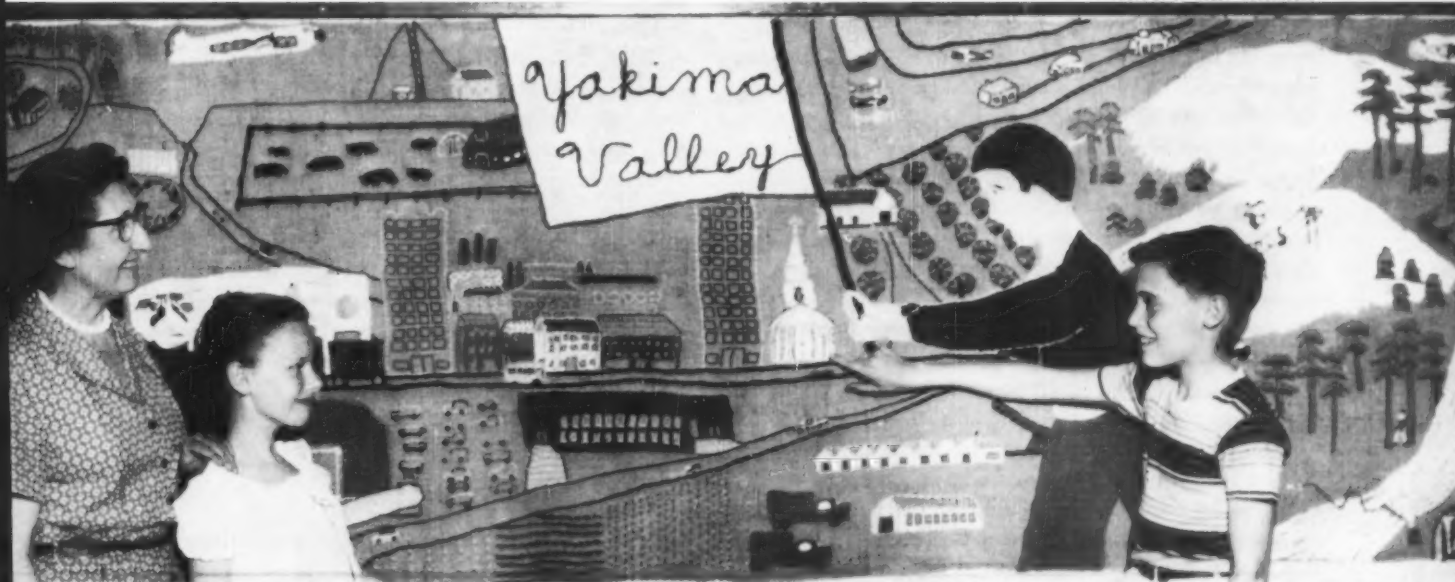
Having completed our sketch, the real activity was ready to begin. The problem of transferring the sketch from the paper to the burlap was solved by cutting it apart and placing and pinning the cutouts on the burlap. These were then outlined with our stitchery yarn. After the paper was removed and the space was filled in with more yarn. The bright cotton yarn has attractively shown our city center, the principal streets, schools, churches, airport, Yakima Bears ball park, TV station, city parks, lumber mill, army firing center, cattle feeding lots, hop fields, truck gardens, orchards, fruit row, and even points of interest including the sport facilities such as White Pass ski area, Mt. Ranier, and our hunting and fishing spots.

The twenty-seven pupils who had the happy experience of making this mural would like to encourage other boys and girls to study their own communities and use their skill with the needle to tell about them. This activity has brought to our attention the importance of the many enterprises needed to make a good community, and has given us an even greater appreciation for our own Yakima Valley. We were rewarded for our work by having the honor to see our mural used for publicity when the Washington Art Association was invited to choose Yakima for the 1958 State Convention.

Florence Stredwick is a fourth grade classroom teacher at McKinley School, Yakima, Washington, in Yakima Valley.

Fourth graders and their teacher admire completed mural which combined an interesting technique with a study of community.

PHOTO BY C. "HOLLY" HOLLENBECK





Helen Crathern with a group of children in workshop program.

SHE BROUGHT ART WITH HER

Gertrude M. Abbihl

New England is a region of neighborly doings ranging from old-fashioned quilting bees to the Town Meetings which have always brought neighbors together for discussion and the business of governing the community for the benefit of all. So it is fitting that Helen Goodwin Crathern of Mason, New Hampshire returned to the town of her childhood to establish the Coach House Fellowship which maintains the Coach House Art Center "to assist those who love beauty and long to create it," and the Coach House Workshop for Children where the school children of Mason and those from surrounding towns, which can arrange for Town Memberships, often have their first introduction to arts and crafts. They learned to work with many materials and have understanding adults ready to help when necessary. In a broader interpretation that art is for all the community, The Coach House Fellowship sponsors the Annual Roadside Mart which gives an opportunity for artists and craftsmen from all over the New England states to display and sell their own handwork on the Coach House grounds and on the village green.

It was the scope, organization and fun of this Roadside Mart which attracted and impressed the writer with the value of such a community enterprise to the cause of introducing and including Arts and Crafts as part of community living. Here on the village green artists and craftsmen displayed their wares in colorful booths against a background of the village stores amidst the splendors of New England moun-

tains. Church organizations supplied and served a hearty buffet luncheon, the schoolhouse was open for shelter, the fields for parking and the Coach House Workshop offered an ideal setting for exhibits, especially the weaving looms and display. The weaving program of the workshops is in charge of Winogene B. Redding, master craftsman of the Society of Arts and Crafts, Boston.

This was no ordinary "fair;" this was a mingling of artists, craftsmen, townfolk and visitors to see, talk about, buy and sell art. There was a weaver to watch and talk to, also a potter whose deft throwing on the wheel amazed onlookers while he explained the processes. Other craftsmen, too, worked and explained their process. It was art in the marketplace attractively displayed and successfully sold. This was the rewarding result of the vision, planning and work of Helen Crathern, formerly head of the fine arts department of one of Detroit's largest schools, now an assistant principal. Let her tell in her own words about her dream come true: "With a vision, a barn, a community and the ability to work, you too, can bring the Arts to your community. For thirteen years we've dreamed, planned, sacrificed and worked that each summer the Coach House Program would bring happiness to children and adults. It was exciting to change our cathedral-like barn into an art workshop and to equip it for various crafts. By the installation of a picture window in the carriage house this was changed into an attractive studio and gallery. But most exciting of all was the day we welcomed the girls and boys—they came—all ages, and still come. At first they were timid (I was a stranger to them); the workshop, the tools and equipment were unfamiliar to them. They were timid about starting a craft—they were afraid of failure before strangers—but the years have changed this—to quote one youngster, 'We've been waiting for you all winter,' tells the story.

"During the years the youngsters have had the opportunity to learn the techniques of pottery, of shaping metal bowls, of working in wood, of leathercraft and of weaving. In all these crafts, the best of materials have been furnished for the children to use. Children are free to choose their own craft. However, to work in the metal shop the youngster must be a sixth grader at least. Through the workshop program the Mason children have come to know girls and boys of neighboring villages, who have taken advantage of our workshop opportunities. They have learned to work together—to respect the work and rights of others—and that it's fun to make things with their hands."

The assurance of the children and their convictions about the importance of the program are evidence of what Helen Crathern has accomplished in her community.

Gertrude M. Abbihl is co-chairman of the art department at Wheelock College, Boston, and active in art organizations.



EXPERIENCING CREATIVE DESIGN

Ralph M. Pearson

Seventh of a series of articles on design, prepared for us just before the author's untimely death on April 27, 1958.

Have you ever counted the textures you can see about you in things—both outdoors and indoors? If so, were you surprised at the number; was it much more than you expected? Test this by making an actual count; how many do you see in five minutes?

Textures—meaning smooth, rough, soft, hard, woolly, etc.—provide a mine of visual sensations waiting to be exploited by artists to enrich surfaces. In pictures, textures can be interpreted into any medium such as brush, pen or pencil, to get variety of sensations into a design, thereby enhancing eye-appeal. Fig. 1, where the textures of water, clouds, foliage, pebbles, rocks, sand and soil are suggested, illustrates this process. Movement is a part of such textures—flowing, jagged, angular, curly, staccato, tangled, rhythmic, etc. Such enhancements can be used either in an abstraction solely for their eye-appeal or in a realistic picture to enrich the reality of surfaces. In either case they are an exceedingly valuable means of increasing the effectiveness of an artist's high purposes.

In Fig. 2, Diane, a sixth grader, has played with textures "just for fun," in the medium of colored crayons. She didn't call them textures; her name for them was probably "scribbles." But the purpose achieved was the same. *What looks best?* was her subconscious guide and, with an intense emotional dedication to gaining that end, she dashed off these line-color-movement-texture sensations with happy abandon. The teacher who encouraged this daring and doing, knew *her* high goal, of course, which was to bring out and develop the sense of creation and design which is native to all of us and still rescuable in children up to the age when they are absorbed into the "practical" life. Many children have not yet been drowned in the practical life; they can still play happily with colors and lines and have a grand adventure. But the main significance of this event—(of all the children in the first six grades of a public school loving this experiment in creation and getting similarly fertile results in their endlessly different "scribbles")—is that an inborn design sense came through, in differing degrees, in



Examples of texture. Left, by Diane, sixth grader in the St. Louis schools, Myra Johnston, teacher. Center, an adult made this exercise in textures. Right, a weird painting by an adult student, depending mainly on textures. The pen and ink drawing on the previous page illustrates the use of texture in a different medium. Texture can be used either in an abstraction solely for eye-appeal, or in a realistic picture to enrich the reality of surfaces. Either use is valuable.

all. Today, in our society, this design sense has been murdered by the practical life. But the fact it does exist in children and some adults, proves it is part of our native genius and can be resurrected. If I didn't believe this, I would not be writing these articles.

Fig. 3 shows how an adult student can have a somewhat less hilarious kind of (esthetic) fun by also playing with textures. These have progressed beyond the stage of "scribblings"; they are exploiting various brush effects in colors to give pleasure to roving eyes—in an abstraction, without the distraction of subject. Color, of course, is their main appeal but the textures, even as revealed in a black and white reproduction, enhance color.

Fig. 4 exploits textures to the limit. It uses symbols instead of literal subject matter to convey meaning—which may be obscure, but it still is there for him to read who can.

Fig. 5 is extremely interesting in that it exploits textures as the chief means of conveying meaning. Apples and the tree which bears them are dramatized symbolically. This method, of course, has endless possibilities.

In the next article we shall touch on the possibilities of playing with line as the sole element in design. In order to share in the *experiencing* of such experiments, take a ball-pointed pen and weave a free-flowing single line into a galaxy of movements that please the eyes by the sensation they give. Make a line design, in other words, that *looks best*.

The author was a pioneer in art education for many years.

Texture is exploited by the artist to convey meaning to us.



Should all high school students be required to take at least one course in art, regardless of vocational intentions? If so, what should be the principal emphasis in such a course?

Ruth E. Halvorsen, art supervisor, Portland Public Schools, Portland, Oregon, says: All high school students should be required to take at least one course in art education so that educators may help students achieve social growth and personal satisfaction in self-expression and appreciation of art in advertising, industry, and architecture. The value of art education is the change the student makes in the use of many materials which may reveal improvements in attitudes and ways of living. Varied opportunities for creative expression help the student to develop a healthy personality with continued intellectual, social, and esthetic growth.

Stanley Witmeyer, director, School of Art and Design, Rochester Institute of Technology, Rochester, New York, says: Yes, certainly. However, our chances of winning this point are slim when one considers that all the arts are valuable and meaningful. An experience in art for all students on this level suggests bringing together the aural, performing and visual arts into an integrated effort—utilizing community resources through a workshop plan of participation and give and take. Not an appreciation program with the old wraps, not a pre-packaged deal, neither a spectator experience. Likewise, not taught as a subject. This could be an orientation of the human and creative spirit. Certain things seen and heard interspersed with action could have an effect of changing the fiber of one's entire life.

Larry Argiro, associate professor of art, State University for Teachers, New Paltz, New York, says: A course in high school art should be required of all students regardless of future directions. This course should be a combination of studio-workshop and lecture-demonstrations. It should help the student *understand* and talk intelligently of the role art has played in various cultures and how it operates to improve and give significance to our own life. Class activities should deal with drawing, painting, architecture, industrial design and the crafts. Film strips and movies would be used extensively.

Lucia G. Corbin, resource staff, Atlanta Public Schools, Atlanta, Georgia, says: A high school graduate should have some knowledge and understanding concerning the nature of art. A required course designed around this premise would demand more than just an appreciation course. The inter-relatedness of all arts would evolve from investigations into the forces and expressions of past and present epochs that have produced our cultural patterns. The arts would not be isolated but seen as reaching into every level of experience.

issues of the day

While no one course can be all inclusive, some experience in working with visual elements would be desirable to aid in developing an affirmative creative spirit and regard for the ways in which an artist works.

Delbert W. Smedley, art supervisor, Granite School District, Salt Lake City, Utah, says: In a forward look the high schools of our local school system are now under a new "multi-track" program. The three basic programs are (1) general studies, (2) specialized studies, and (3) academic studies. The art departments have instigated a new course titled "Backgrounds in Art." Some drawing will be required, but the course is composed of mainly information concerning esthetics, cultural, and taste upgrading. The materials presented will be helpful to all students, but will not be required by all students—only those specializing in the fine arts.

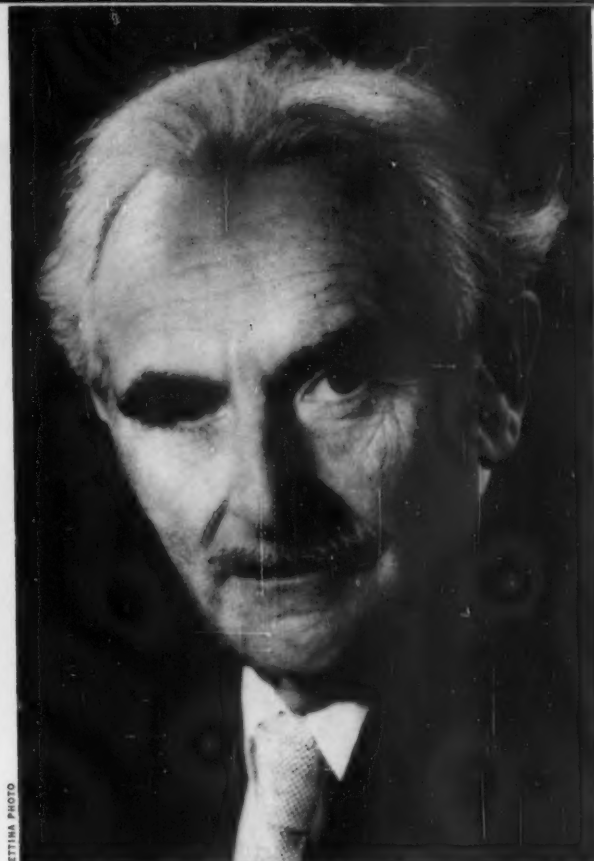
Leah B. Sherman, Baron Bying High School, Montreal, Canada, says: Yes. If this is to be the only course they are to have, it should open doors to future development by (1) presenting them with basic art media, (2) bringing in visual material which would show the art in their daily experiences, (3) giving them some idea of art as a continuous human process in the history of the world. As time would be a factor, the art history might be worked into their history course, in cooperation with the history department. The discovery of art in daily life could be done through home assignments, and the major part of class time be devoted to studio experiences.

Samuel Weiner, assistant professor of art, Rutgers University, New Brunswick, New Jersey, says: By all means. There is so little emphasis on the productivity, sensitivity and insight of the student as *he is*, that this would prove a necessary corrective. Since almost everything in the high school is aimed at the future, it seems to me that we have a very real responsibility in allowing the student to produce something worthwhile right now. There is still another reason. Our society and our education are impersonal and fragmented. Art is personal and concentrates on man, his potential and being. Any course which would include the points just mentioned would be adequate. Certainly, it should not emphasize techniques.

Robert Henkes, Woodward Junior High School, Kalamazoo, says: Yes. To benefit all students; with stress on active studio courses where students can realize creative process.



Italo L. de Francesco addresses NAEA meeting in New York.



Richard Neutra addresses NCAE conference, held in Madison.

CONVENTION HIGHLIGHTS

Both the National Art Education Association and the National Committee on Art Education will hold conferences in the next few weeks. The fifth biennial conference of NAEA, which alternates national conventions with regional meetings,

Artist Balcomb Greene speaks at University of Wisconsin.



is to be held at the Hotel Commodore, New York City, March 9 through March 14. The seventeenth annual conference of NCAE will be held at the University of Wisconsin, Madison, April 29 through May 2. Both organizations have exciting programs planned. A few of the highlights follow.

NAEA will devote the first two days, March 9 and 10, to pre-convention activities based on the theme, How to Plan and Provide Good Art Experiences for Children and Youth Today, with workshops and clinics for special interest groups. The principal convention activities, beginning March 11, are based on the theme, Art Education, the Individual and Society. Among the principal addresses will be one by Dr. Italo de Francesco on New Dimensions for Art Education, to be given on Thursday evening. Dr. de Francesco will give the special address in recognition of his selection as Art Educator of the Year. Dr. Edwin Ziegfeld and Dr. Viktor Lowenfeld have been similarly honored in past conventions. Outstanding speakers, artists, craftsmen and educators will take part in various panel discussions and workshops.

Richard Neutra will address NCAE at the University of Wisconsin on Man, the Measure. Robert Iglehart will speak on The Head of the Class, and artist Balcomb Greene will speak on The Doctrine of a Pure Aesthetic. There will be special study sessions, with prominent participants, on the theme: The Art in Art Education. Additional details will be presented in the April issue. Send reservations early.

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Unique Equipment Pictured here are typical products of Creative Playstructures, a Milwaukee, Wisconsin firm manufacturing Fiberglas reinforced-plastic playground equipment. Designed by two University of Wisconsin professors, George Goundie and Howard Schroedter, the playstructures offer multiple play functions with maximum safety features, are brightly colored, visually attractive and create a lasting interest span. The products, reinforced with Fiberglas materials manufactured by Owens-Corning Fiberglas Corp., are extremely durable, provide a permanent and lightweight play form, are resistant to inclement weather, extreme heat and cold, will not rot or fade and do not need painting.

Tips on Using Glue Publication of a new 16-page, four-color booklet, entitled Elmer's Guide to Good Gluing, has been announced by the Borden Company, and is offered at no cost to teachers and others. The booklet covers all-purpose adhesives, contact cements, waterproof glues, plastic resin glues, and casein glues, outlining uses for each and explaining how they are to be applied. A special glue chart summarizes the information, listing various gluing jobs, requirements of the adhesives to be used, and recommending the specific glue for the job. Two pages of the booklet are devoted to Tips on Wood Gluing. This section is fully illustrated and includes seven drawings of the most common wood joints. A free copy of the booklet may be obtained by sending a stamped, self-addressed envelope to Elmer, The Borden Company, Dept. CPR, 350 Madison Ave., N.Y. 17, N.Y.

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Opposite page, *In the Tramway*, by Mary Cassatt, about 1893. Medium is drypoint, aquatint. Brooklyn Museum photo.

MARY CASSATT, INDEPENDENT

Evarts Erickson

One of the miracles of art is the constant re-creation of subject matter by the artist so that, reflecting his own uniqueness, it adds to our cumulative knowledge of life. Such an artist was Mary Cassatt and she gave fresh vitality to her favorite theme of mother-and-child. Paradoxically, she was a spinster whom even lifelong friends were wont to address as "Miss" Cassatt. She was also totally unlike the artist of convention, in that she was born to wealth and social position. In a way, her wealth was a handicap. In her own Victorian era, young girls no more decided to become serious artists than their modern counterparts decide to become circus trapeze performers. But Cassatt was strong-minded. She finally won the grudging permission of her family (her father was a Pittsburgh banker) and sailed for Europe to study art. It was 1868 and she was just 23. Thereafter she returned to America only for brief visits.

Her early works were accepted by the Paris *salon*, but it was an empty satisfaction. The slavish formulas of popular art meant nothing to her—and they were all the juries would accept. Then, one day, she walked down a Paris street and saw a painting in a gallery window that changed her life. The painting was by Degas and opened her eyes to a new world in art. Ignoring passers-by, she pressed her nose against the window pane and looked. Next day, and the following days, she returned again. Though they were not to meet for years, Cassatt was to be his disciple—though not his pupil or his imitator—throughout most of her life. Nor was the attraction one-sided. Degas, too, had noticed the work of the young American with growing interest—and not a little of the smug incredulity with which most Victorian males greeted the work of a woman. "I do not admit," he said, referring to Cassatt, "that a woman can draw so well." When a mutual friend finally brought them together (in 1877), Degas invited Cassatt to show with the impressionists. "At last I could work with absolute independence without considering the opinion of a jury," she later wrote. "I hated conventional art, I began to live." Cassatt's life was simple. Every day from eight a.m. until light failed she painted in her studio. After dinner, she usually returned to her studio to work on her drawings and prints.

Seventeen years after she exhibited with the impressionists, she held her first one-man show. Some works showed

traces of Degas, but in general her style and frame of reference were her own. Her world was the world of women and children; in particular, she probed the relationships between mother and offspring—but without hypocrisy or sentimentality. She did not paint to curry popularity with the critics but to please herself, and she despised dishonesty and insincerity. Her technique was laborious and reflected her wish to synthesize all the pictorial and psychological elements inherent in her subject. Before painting in oil, she generally made numerous etchings to capture the precise relationships of forms, and to give her a complete understanding of the linear elements of her composition. Extraneous detail she eliminated so ruthlessly that it is surprising sometimes, in re-examining her work to see how little she had actually included. A typical oil is the well-known "Morning Toilet" in our National Gallery, in which she catches a gawky adolescent braiding her pigtail against the background of a dresser and plum-colored wallpaper—vaguely suggested yet rich in atmosphere. The finely modeled head is plain-featured but reflects the healthy vitality Cassatt loved to paint; the artist depicts an episode without anecdote but so completely realized it is a "moment of truth."

Much of Cassatt's finest work was in her prints. Her color prints particularly, in their elimination of nonessentials and flat areas of decorative color, reflect the Persian miniatures and Japanese woodcuts she collected. "In the Tramway" she ignores traditional light and shade and relies for dramatic effect on line itself—an oriental technique which she thoroughly assimilated into her own manner, and which she used to introduce effects that were strikingly novel to western art.

Cassatt's life ended sadly. Except for Monet, all her impressionist friends died before her. Then she began to go blind. An operation might have saved her cataracted eyes, but the 1914–18 war intervened, and the doctors were at the front. But though she could no longer draw or paint, she rendered service to art in other ways. Particularly, she counseled her rich friends to build up collections of European masterworks in America, so that youthful artists might never again have to go abroad to study. In 1926, Miss Cassatt died. Her art had totally blinded her and worn her out. Obituaries agreed that she was the greatest woman painter this country has produced, also that she had achieved her distinction almost in spite of her sex. But her sex and nationality were really irrelevant, in the light of her great accomplishment.

Evarts Erickson, writer, studied art at Columbia University and the University of Paris. He has traveled extensively.

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Max L. Smith

New Sales Manager The American Crayon Company, Division of The Joseph Dixon Crucible Company, announces the promotion of Max L. Smith to Sales Manager. Mr. Smith served as territorial representative and district manager for The Joseph Dixon Crucible Company in the New England area for several years. As a member of the New England Educational Salesmen's Association, he has a sound understanding of the application and uses of all educational material throughout schools and colleges. The new position will enable Mr. Smith to contribute this experience and competence toward improved service to the schools of the nation. Mr. Smith and his family now reside in Sandusky, Ohio, the home of The American Crayon Company.

Summer Art Study Again this coming summer the International School of Art, directed by Elma Pratt, is offering a varied and stimulating program of workshops and art surveys in Switzerland, Norway, Denmark, England, Spain, Tangiers and Guatemala. A colorful folder available for the asking gives, in narrative style, the stimulating itinerary planned. If you are considering a trip to Europe or Central America this summer, this folder may be of interest to you. Write International School of Art, 33 West 42nd St., N.Y. 36, N.Y.

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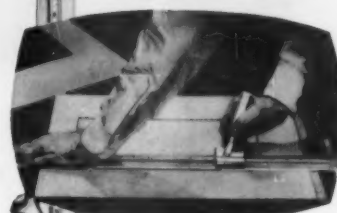
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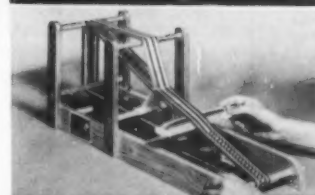
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This list of section headings gives you an idea of the wealth of practical and helpful information this book offers you:

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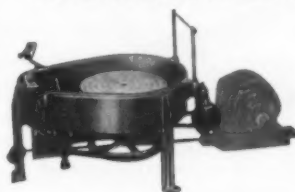
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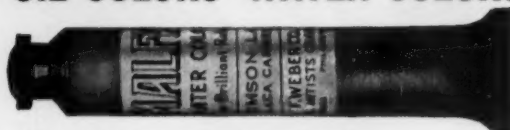


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LETTERS

A Black Engine Paul Armstrong, principal of the George Ferris elementary school in Highland Park, Michigan, wrote as follows:

"I was quite interested in your editorial, 'Nine Red Stripes.' I am a principal of an elementary school. I resent a little that you wrote this editorial for I have had a similar article up my sleeve for about sixteen years but never got to it. My problem is 'what color is a train?' When my son was in kindergarten (he is now through college and flying jets in Morocco) his teacher decided that they were to make engines out of oatmeal boxes, etc. He was properly motivated and really his engine was a work of art. Then it came time to paint them and the teacher got out the black paint.

"The only engine Bill had ever seen was pulling the 'Green Diamond' and naturally he wanted his green. He was informed that all engines were black. (This involved cleaning only one brush.) With some of his father's stubbornness he slipped in the closet, took some green paint and painted his engine green. He was admonished; his father called in to discuss his disobedience. His engine up to that time was a prized possession, but it became a reminder of a most unhappy incident. I think this incident has kept me from having all engines painted black and not giving a (censored) how many stripes on a candy cane.

"I never write notes to the editor, etc., and don't know why I wrote this, but it expressed so well something I have been harping on for years. I won't have to write my article and have recommended that my teachers read your editorial. Forgive me for taking your time, but thanks for a bright spot in an otherwise dull, dark, icy February day."

Nine Red Stripes George Deimel, director of art for the Erie, Pennsylvania schools, writes: "Congratulations on your very fine editorial, 'Nine Red Stripes.' We liked it so well, we would appreciate your sending us twenty-five reprints, advising us of cost."

Those Stripes Again Grace Smith of Tilton, Illinois writes: "Can't let another day go by without congratulating you on 'Nine Red Stripes.' Really superb!"

Believe me, letters to the editor are not only read, but they are highly appreciated. We receive an occasional letter that is not entirely flattering, but we appreciate any evidence of the views readers hold about School Arts. Fortunately favorable letters far exceed unfavorable ones. Unlike a book, which stands on its own merits and usually receives little in the way of comment, a magazine changes every month, and readers like to have a part in helping determine the content of future issues. So, why not write and tell us what you think of the magazine? We especially want to know how the future issues can be improved. And we are especially happy when readers are very specific in their suggestions, and suggest writers who can write articles they desire.

SAY YOU SAW IT IN SCHOOL ARTS

Julia Schwartz

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

beginning teacher

CONTINUITY IN A SCHOOL ART PROGRAM

A conversation among a group of elementary teachers in a decidedly above average elementary school was reported to have taken place as follows: "We are doing pretty well. Just look at ALL of the art going on around the school!" exclaimed one of the teachers. Several others indicated agreement, one of them saying, "Yes, every teacher has a good bit of art up and around in his room. In fact, some rooms are full to overflowing with the things the children have done and are doing."

Another, by way of conclusion, added, "I believe we can rest assured that art in this school is coming all right even if other parts of our program need improvement." "From the looks of things it does appear that we are doing well when it comes to art," further emphasized still another of the teachers. At this point the fifth teacher in the group joined the conversation. Choosing her words carefully, she observed, "There is surely a great deal of art work being done in this school. I can't disagree with that. But, I have often wondered if what happens in art in one room is related to and builds upon what those particular children did in art the year before. Everybody, that is each of us teachers in our classrooms, is going his own way doing what he pleases in art. I guess that is all right, but what does it mean to the children? Shouldn't there be *some* over-all view or direction?" The teachers who had spoken earlier looked somewhat surprised but interested in the idea projected. Finally, one of them said, "Why . . . it may be so. I hadn't thought about that part of it at all. Maybe we should look into it."

The anecdote just referred to illustrates an all too prevalent need for elementary school staffs to *plan and evaluate* the art which is being provided for children on any one grade level from a *long term point of view*. The matter of continuity in a total school art program is a major concern of general school curriculum workers, elementary principals, art teachers and art supervisors, and also of those classroom teachers who have an adequate understanding of child growth and development in art. Fortunate is the school which has a teacher who asks the kind of question as was raised by the one reported here.

Surely teachers in any school, large or small, need to come to some agreement as to art learnings deemed desirable for an eleven- or twelve-year-old to have derived from his work in art in the elementary grades. For example, unless a sixth, a fourth or even a second grade teacher is aware of basic art concepts and art skills which he is helping the

children to develop AND unless he teaches with such longer term objectives in mind the art activity undertaken by him and his boys and girls is apt to remain just that: only an activity. Actually, there is no difference whether a teacher provides a great deal of or only a little . . . the total value of such directionless enterprise is likely to be nil when it comes to assessing it in terms of what children are learning in relation to art. This is true no matter how art activity enters the elementary school program: (1) if it is done as an individual free-choice endeavor by a seven-year-old after his arithmetic problems or reading seatwork is finished, (2) if it is developed with eleven-year-olds as an on-going phase of a large unit of work (social-learnings core or science core), or even (3) if it evolves as experimentation with some kind of art media. In summary, the problem is one of evaluating the status of the existing elementary school art program in terms of what children already know, understand, and are able to put to use as a result of preceding art work. And, equally as important, the problem is one of planning in terms of contributions *each succeeding* experience makes toward teacher identified longer term art education goals.

Studies with the aim of identifying progression of desirable growth expectancies and possible achievements which might serve as a *guide to teachers* in planning and evaluating a program in terms of *continuity* of experiences throughout the grades are being made in some school systems. Among the more current of these is the Denver (Colorado) study which is already written up and available in publication form. It was developed by a larger group of teachers under the direction of their art supervisor, Edith Henry. Titled "Grade Level Art Experiences. A Tentative Outline," it is arranged for use from kindergarten through grade six. Its effectiveness of presentation lies partly in the fact that it is profusely illustrated with numerous examples of child art work, both 2-D and 3-D. As yet unpublished is the promising guide tentatively titled "Art Scope and Sequence," being developed by Dade County (Florida) teachers under the direction of Jean Johnson, Dade County Art Supervisor. A book just off the press, "Collage and Construction in Elementary and Junior High School," by Lois Lord is of real interest in this connection. This book points up what might be expected in the matter of progression or sequence of development on the part of children in the areas of collage, construction, and wire sculpture. Elementary teachers interested in evaluating their own school art program might well take a look at such available publications as are mentioned here.

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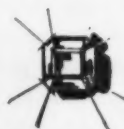
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SAY YOU SAW IT IN SCHOOL ARTS

ART FILMS

Continuing last month's discussion of Charles Eames' films, we must not forget one of his finest, "Toccata for Toy Trains." Do you like toys and toy trains? This film takes you into a world composed of toys and a ride through it in a toy train. It is not only fun but some of the best visual images you can find. It also proves a statement I have heard attributed to Eames, "Toys are for Adults." This film, though, is for all people who find delight in toys and unusual experiences. Brandon Films, Inc., 200 West 57th Street, New York City, distributed this film.

"The Day of the Dead" done by Eames for the Museum of International Folk Art in Santa Fe shows in wonderful color the Mexican Indian philosophy of death. It shows the objects symbolizing this annual festival in the best photographs we have seen in Eames' work. All those who have become interested in the work of the Mexican Indian people and the background of their work as well as beautiful photography should see this. The use of guitar music in this has been wonderfully interwoven.

The International Film Bureau has made a wonderful addition to their collection, a selected group of U.P.A. films. These films without a doubt have added more new techniques to graphic communication and made the greatest change in cartoons that we have seen. We must not forget that for sheer fun these films cannot be bettered. We can use them for almost any audience and for purposes from graphic forms in animated films to the message in such films as "Trouble Indemnity."

We often forget that the International Film Bureau has a fine selection of documentary films—films that we may use for motivation and above all for the beauty of the film as an art form itself. This is an item that is all too often left out of our art courses, yet is one that we cannot ignore in a world that is filled with film on the motion picture and TV screen as well as on our school screens. It is without a doubt the art form of our time and when we see such films as the U.P.A. work for color, "Boundary Lines" for communication and new cartoon forms; "Drifters," a superb documentary by John Grierson, we begin to see some aspects of the film as an art form.

To go on to such landmarks as "Nanook of the North," "The River," "Night Mail" and "Song of Ceylon," we see the documentary film at its height; great photographic experiences and instruction of the highest quality.

The combination of fine filming and art works has given us a much more living insight into the world of the primitive man in such films as the "Loon's Necklace," "Lacaux: Cradle of Man's Art" and "Prehistoric Images" which show us cave paintings from a number of sources both in France and Spain.

Thomas Larkin, who reviews art films for our readers, is assistant professor in art and art education, University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

Ralph G. Beelke

Dr. Ralph G. Beelke is Executive Secretary, National Art Education Association, N.E.A. Building, Washington, D.C.

The Fine and Applied Arts, by Royal B. Farnum, No. 36, Vocational and Professional Monographs, published by Bellman Publishing Co., Cambridge, Mass., 1958, 39 pages, price \$1.00. A brief but well-done statement describing the various occupational opportunities in the field of fine and applied art, and discussing the personal qualifications and training necessary for success in any art field. Concluding sections provide very useful listings of Professional Art Organizations, Schools of Art and Design, Professional Periodicals and Bibliographies covering careers in general and fine arts in particular. A very useful book for the guidance counsellor and the high school art teacher.

The Teaching of Art in the Schools, by Evelyn Gibbs, Revised Edition, 1958, published by John de Graff, New York City, 128 pages, price \$5.00. In this little book the author describes her methods of teaching art. Brief chapters discuss the child as artist, the materials used in art, the relations between painting, pattern making and craft (meaning technique), appliqué work, lino-cutting and a consideration of teachers' problems. The terms used readily identify this as a book by a British author but the point of view is good art education. The book is easy to read and, because it emphasizes the role of the teacher, it should prove of value to many classroom teachers. The author does a good job of documenting the thesis that "the teacher's position is to create the right atmosphere, and to find materials with which the child can best express his ideas." *

Papier-Mâché, by Lillian Johnson, published by David McKay, New York City, 1958, 88 pages, price \$3.95. An introductory book on the technique of papier-mâché which begins by describing two methods of making masks and concludes with a section on the construction of full round figures and puppets. A section on color divides the two parts but the jump from the simple to the complex seems too quick and abrupt. There are, however, many helpful suggestions for working with paper and the many illustrations help make the book a useful one for the "how-to-do" shelf. *

A Critical Analysis of Current Concepts of Art in American Higher Education, by Sister M. Jeanne File, O.S.F., published by The Catholic University Press, Washington, D.C., 1958, 107 pages, price \$1.25. A Ph.D. dissertation which begins by presenting historical concepts of art from Plato to Dewey. Against this background, current concepts of art are criticized according to the "teachings of St. Thomas Aquinas and according to the pronouncements of recent Popes." Educational implications for the teaching

new teaching aids

of art in Catholic higher education are then drawn from this critical analysis. The implications for teachers are summarized in the following way: "Adequate art education requires a teacher to be professionally competent to the extent that he is a practicing artist himself and is willing and able to give instruction and competent criticism to those who have a right to look to him for inspiration and professional leadership." The argument against this study will come, of course, from those who do not agree with the premise upon which it is based. Apart from this, however, the study is a good one. Even if one cannot agree with many parts or with all of the conclusions, it offers an excellent beginning point to those who are interested in understanding the view of the Catholic church in relation to art and art education.

Understanding the Arts, by Bernard S. Myers, published by Henry Holt Co., New York City, 1958, 469 pages, price \$8.75. Unlike the author's other books on art, for which he is well known, the present volume is intended to provide a simple approach to the understanding of the plastic arts—drawing, architecture, sculpture, painting, graphics, minor arts, industrial arts—on a conceptual basis. Specifically it aims to "outline a number of approaches to art (physical, intellectual, religious, symbolic, historical, etc.); to describe and characterize the different techniques or media in art . . . ; to convey an idea of the planning (or designing) of the art object; to evaluate the meaning of the art of the past and its value for us today . . ." Although not intended as a history of art the book has a historical orientation. This prevents it from being as effective as it might be in making art understood as part and parcel of life rather than something to be "studied." Apart from this, however, it is certainly one of the better introductory books on art that is available. It is one of the few books to deal with the problem of standards and value judgments in art and, even if one does not agree with all parts of the author's position, the point of view offers a beginning place for discussion. In some respects the treatment of several topics seems too simple and one feels the need for more information. It is regretful in this regard that the bibliography provided is not annotated and much more comprehensive. The book has many illustrations placed in close proximity to the text and it uses the technique of comparison to good effect. Many teachers of introductory courses at the college level will find much of value in this book even though it is not the "answer" to all of the needs which this type of course presents. *

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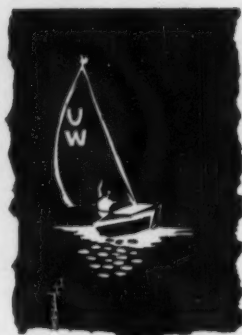
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Alice A. D. Baumgarner

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask

As an art teacher, I have been placed in a defensive position in regard to the extra tasks that art teachers are often asked to perform. In order to better understand an art teacher's duties and responsibilities, an answer to the following questions will be appreciated: Are the following art activities a part of the art teacher's teaching load, or should they be classified as extra duties? Supervising correlation activities beyond regularly assigned classroom assignments. Supervising the painting of football banners, dance posters, etc. (not a part of the art class activities). In my case, I perform both during my free activity period. Doing the art work for school programs. This includes drafting the format, doing finish art work ready for offset reproduction. Doing covers for budget books, etc. Painting signs for school activities, PTA, etc.

My most serious problem is—should art teachers be expected to sponsor art exhibits for the general public? If so, since this work is accomplished beyond the daily duties and responsibilities associated with regular classroom instruction, should it be considered a part of the teaching load? Extra duties? Extracurricular? To better understand the situation, our school is evaluating the teacher load. Since most of the administrators doing the evaluation possess a very narrow background about art education, I'm placed in a defensive position to gain recognition for many of the tasks that are performed. It appears that art teachers are expected to have their art classes interrupted. Too, it appears that art teachers must accept the assignment of additional work as part of their teaching! Why must this be so? Business teachers aren't expected to audit the school financial obligations, English teachers aren't expected to type daily correspondence for the front office—why must art be taken for granted? Will you help? Pennsylvania.

It is becoming good administrators' practice to have written by both contracting parties some articles of agreement. Who is responsible for what? What are the duties and responsibilities of the job? Where are the extensions? What are the limits? What may be the favors asked? What are the obligations beyond teaching? Is there an established policy regarding extra compensation for beyond-school-hours work? For instance, is the English teacher paid to direct the class play or music teacher to produce the concert? Perhaps these extras were discussed as a part of the job expectancies. There is no rule that I know of. No organization of art teachers has put onto paper any kind of fair practices policies. This kind of problem is certainly a local matter. It is best to deal with this kind of thing when one begins a job.

It is usual for the teacher load to be determined by the number of different pupils with whom he must deal during a week. A further measure is the number of different preparations a teacher must make. Thus four sections of 30 students each in English II would be a load of 120 students per week but counted as only one preparation per day for the teacher. But ask an English teacher! No one but one who has worked in a good comprehensive art program can have much understanding of the work involved in providing and arranging tools and materials for students. However, art is an elective, teacher load may be fewer than 100 students, usually there isn't the day-to-day book work nor the correcting of papers that the courses labeled basic may entail. So in terms used by the administrator our case may seem weak. Why not ask some of your colleagues in state and national conferences how they feel about supervising correlation activities? I advocate a for-service period regularly scheduled into the art teacher's work day so that students not in regular art classes may come to get help to strengthen other learnings. This helps to keep the art quality high, furthers the students' understanding and that of teachers of other subjects. It prevents recourse to copying!

As for your actually doing art chores for the school this is entirely another matter. Could you be "too busy to accept such an assignment?" Is this the kind of job that would be challenging to the students—the kind with learning possibilities? Could you discuss this with the principal and superintendent and evaluate it with them? Perhaps another year the preparation of covers for school publications could be scheduled into your regular class program. There is no reason why such problems could not be included provided that students are not exploited and their right to learn is not curtailed. This kind of thing is a matter of school policy, calls for much interpretation and long range planning. It may be very well done. It could be a means of catching the interest of more students and of helping them to develop.

You may get substantial help, help that would be meaningful to administrators by studying with them the Evaluative Criteria, a Cooperative Study of Secondary School Standards. Could you think of your problem in these terms: anything that widens and deepens the understanding of art for any person is an aid in getting more opportunities for art expressions for more boys and girls. This should be in quality as well as quantity. Do let us know how you manage to solve this problem. Is it cheering to know that many face up to the same and similar problems?

Editor's note: The editor also replied to the same person on the same subject in the Letters column for January 1959.

Who Owns a Child?

EDITORIAL



In the good old days, when I went to public school, we learned in science that the human body was made up of a number of common materials with very little retail value—hardly enough to buy a pound of steak today. Weighed and measured as individual components these ingredients were insignificant, but combined in the right proportions they produced a priceless human being. The latter concept probably came more from social studies and religion than science. In mathematics we learned that "the whole is equal to the sum of its parts," a fallacy if there ever was one, for reason argues that the

whole is greater than the sum of the parts. We know that the human personality is made up of many other ingredients in addition to the coldly-calculated natural elements, and that it is these which give intrinsic value to the person. Unlike the purely physical elements, which are very similar in all of us, those ingredients of the human personality which are developed and modified by training and experience make us different from each other and set the real standards of our worth. Different cultures and different times tend to place different values upon different people, according to a kind of group consensus.

Thus at certain times and places children of one sex are left to die, sold as slaves, or exchanged in marriage by parents concerned. Apparently parents were so glad to get rid of unproductive females in some periods that they were willing to throw in a little of their own substance with the deal. In days of tribal wars and hand-to-hand fighting the person who was strongest in battle was of more value to the group. Parenthetically, we may be reaching the point where the physically 4-F with a fine scientific mind may be of more value in the group consensus, and for the very same reason. In the days when two-thirds of our population were kept busy producing the food that our culture required, large farm families were an excellent resource, like cattle and fertile fields. Modern mechanization has decreased the need for labor of this sort which would work for room and board. Social security has practically eliminated the need for parents to raise children who can support them in their old age. Counteracting the tendency of the culture to place a value upon the individual according to what he can do for the group, and the tendency of the family to value its own

members for the same reason, religion and democracy have done much to establish the worth of an individual in himself.

The concept that there is one God, who has a place for each of us, and the idea that each individual should be able to develop his own unique God-given capacities has greatly influenced our estimate of an individual's worth and our attitude toward education. The idea that each and every individual has eternal values which transcend his immediate commodity value to the culture and family is a new one in the long history of man. The child is no longer to be bartered and sold. He is no longer the property of a family, which can keep him out of school to till the fields or man the forge, or arrange the best marriage from the family point of view. He is not the property of the state, to be herded here and there according to the political objectives of the moment. Granted that he does have very real obligations to the family and society, he is the "master of his fate" and the "captain of his soul." *Or is he?*

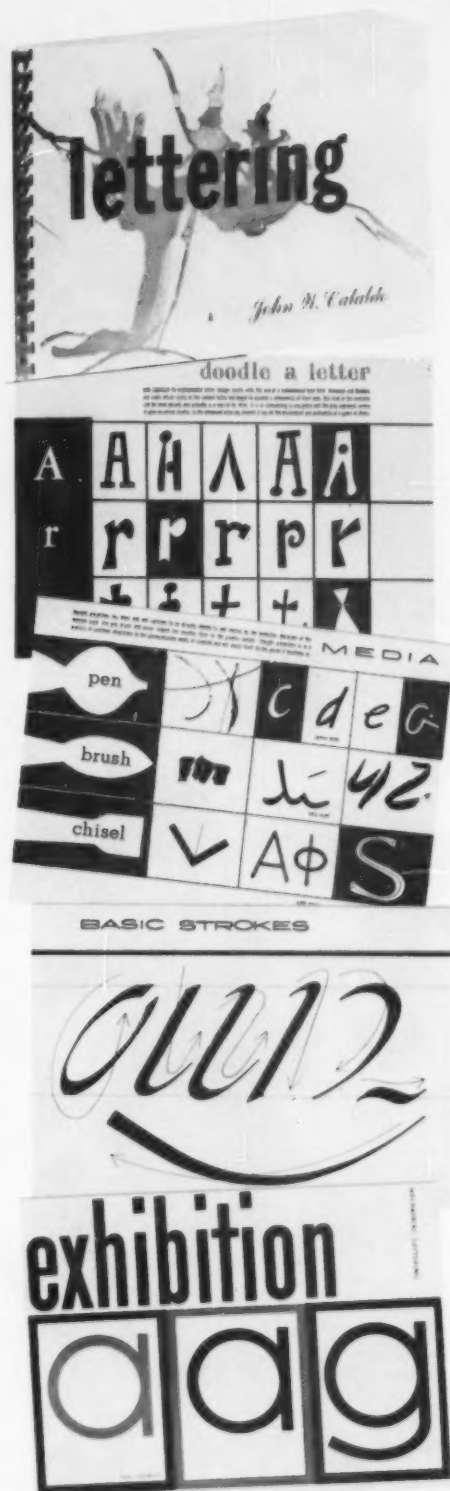
In our efforts to improve education, we must be careful that we do not add regimentation—a fourth "R"—to the three "R's" we already have. For children are people, not commodities. If children do not "belong" to the family or to the state, they are entitled to a maximum amount of freedom in matters which affect their own destinies. They need our advice and guidance, of course, even if our qualifications as advisors and guides are dubious in light of what we have done with the world. The problem is not one of herding children into occupations selected by the state, as in Russia, or even of focusing our education upon the "gifted" or favored as in other countries. It is that of finding the best place for *every* individual in the eternal scheme of things. There need be no conflict between the needs of the state and the needs of the individual. Here in America we believe that every individual has the right to discover his own unique interests and capacities, and then to see how these may serve society. If a child is to discover his own capacities he must be exposed to many experiences and many subject areas. Of course, as his own unique place in the scheme of things becomes more apparent he will need depth and specialization. It is not a question of breadth versus depth. It is the function of education to give him both breadth and depth, to make it possible for him to find his own special place where he may serve both himself and society with individual uniqueness, integrity, and honor.

D. Kenneth Winebrenner

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